

THE CLAY SANSKRIT LIBRARY  
FOUNDED BY JOHN & JENNIFER CLAY

EDITED BY  
RICHARD GOMBRICH



WWW.CLAYSANSKRITLIBRARY.COM  
WWW.NYUPRESS.ORG

Copyright © 2005 by the CSL.  
All rights reserved.

First Edition 2005.

The Clay Sanskrit Library is co-published by  
New York University Press  
and the JJC Foundation.

Further information about this volume  
and the rest of the Clay Sanskrit Library  
is available on the following websites:

[www.claysanskritlibrary.com](http://www.claysanskritlibrary.com)

[www.nyupress.org](http://www.nyupress.org)

ISBN 0-8147-8814-9

*Artwork by Robert Beer.*

*Cover design by Isabelle Onians.*

*Layout & typesetting by Somadeva Vasudeva.*

*Printed in Great Britain by St Edmundsbury Press Ltd,*

*Bury St Edmunds, Suffolk, on acid-free paper.*

*Bound by Hunter & Foulis, Edinburgh, Scotland.*

THREE SATIRES  
NĪLAKAΝṭHA, KSEMENDRA  
& BHALLAṭA

EDITED AND TRANSLATED BY  
SOMADEVA VASUDEVA



NEW YORK UNIVERSITY PRESS  
JJC FOUNDATION

2005

**Library of Congress Cataloging-in-Publication Data**

Nīlakanṭha Dīkṣita, 17th cent.

[Kaliviḍambana. English & Sanskrit]

Three satires / Nilakantha, Kṣemendra & Bhallata ;  
edited and translated by Somadeva Vasudeva.

p. cm. – (The Clay Sanskrit library)

In English and Sanskrit; includes translations from Sanskrit.

Includes bibliographical references and index.

ISBN 0-8147-8814-9 (cloth : alk. paper)

I. Title: 3 satires. II. Vasudeva, Somadeva.

III. Kṣemendra, 11th cent. Kalāvilāsa. English & Sanskrit.

IV. Bhallaṭa, 9th cent. Bhallaṭaśataka. English & Sanskrit.

V. Title. VI. Series.

PK3798.N54K313 2005

891'.23—dc22 2004029512

## CONTENTS

Sanskrit alphabetical order	7
CSL conventions	7
THREE SATIRES	
Introduction	13
1. Bhállata: THE HUNDRED ALLEGORIES	27
2. Ksheméndra: THE GRACE OF GUILE	92
3. Nila-kantha: MOCKERY OF THE KALI ERA	319
Notes	341
Bibliography	378
Index	383
A <i>sandhi</i> grid is printed on the inside of the back cover	



## SANSKRIT ALPHABETICAL ORDER

Vowels:	<i>a ā i ī u ī r ī l ī l ī e ai o au m h</i>
Gutturals:	<i>k kh g gh n̄</i>
Palatals:	<i>c ch j jh n̄</i>
Retroflex:	<i>ʈ ʈh ɖ ɖh n̄</i>
Labials:	<i>p ph b bh m</i>
Semivowels:	<i>y r l v</i>
Spirants:	<i>ś ś s h</i>

## GUIDE TO SANSKRIT PRONUNCIATION

<i>a</i>	but	<i>k</i>	<i>luck</i>
<i>ā, â</i>	rather	<i>kh</i>	<i>blockhead</i>
<i>i</i>	sit	<i>g</i>	<i>go</i>
<i>ī, ī</i>	fee	<i>gh</i>	<i>bighead</i>
<i>u</i>	put	<i>n̄</i>	<i>anger</i>
<i>ū, ū</i>	boo	<i>c</i>	<i>chill</i>
<i>r̄</i>	vocalic <i>r</i> , American <i>purdy</i> or English <i>pretty</i>	<i>ch</i>	<i>matchhead</i>
<i>ṝ</i>	lengthened <i>r̄</i>	<i>j</i>	<i>jog</i>
<i>l̄</i>	vocalic <i>l</i> , <i>able</i>	<i>jh</i>	aspirated <i>j</i> , <i>hedgehog</i>
<i>e, ē, ī</i>	made, esp. in Welsh pro- nunciation	<i>n̄</i>	<i>canyon</i>
<i>ai</i>	bite	<i>ʈ</i>	retroflex <i>t</i> , <i>try</i> (with the tip of tongue turned up to touch the hard palate)
<i>o, ô, ô</i>	rope, esp. Welsh pronun- ciation; Italian <i>solo</i>	<i>ʈh</i>	same as the preceding but aspirated
<i>au</i>	sound	<i>ɖ</i>	retroflex <i>d</i> (with the tip of tongue turned up to touch the hard palate)
<i>m̄</i>	<i>anusvāra</i> nasalizes the pre- ceding vowel	<i>ɖh</i>	same as the preceding but aspirated
<i>h̄</i>	<i>visarga</i> , a voiceless aspira- tion (resembling English <i>h</i> ), or like Scottish <i>loch</i> , or an aspiration with a faint echoing of the preceding vowel so that <i>taih̄</i> is pro- nounced <i>taih̄i</i>	<i>n̄</i>	retroflex <i>n</i> (with the tip of tongue turned up to touch the hard palate)
		<i>t</i>	French <i>tout</i>
		<i>th̄</i>	tent <i>hook</i>

## THE THREE SATIRES

<i>d</i>	<i>dinner</i>	<i>r</i>	trilled, resembling the Italian pronunciation of <i>r</i>
<i>dh</i>	<i>guildhall</i>	<i>l</i>	<i>linger</i>
<i>n</i>	<i>now</i>	<i>v</i>	<i>word</i>
<i>p</i>	<i>pill</i>	<i>ś</i>	<i>shore</i>
<i>ph</i>	<i>upheaval</i>	<i>ś</i>	retroflex <i>sh</i> (with the tip of the tongue turned up to touch the hard palate)
<i>b</i>	<i>before</i>	<i>s</i>	<i>hiss</i>
<i>bh</i>	<i>abhorrent</i>	<i>h</i>	<i>hood</i>
<i>m</i>	<i>mind</i>		
<i>y</i>	<i>yes</i>		

## CSL PUNCTUATION OF ENGLISH

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g. Ramáyana. It is not part of traditional Sanskrit orthography, transliteration or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g. Rama.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g. Maha·bhárata, but Ramáyana (not Rama·áyana). Our dot echoes the punctuating middle dot (·) found in the oldest surviving samples of written Sanskrit, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.

## CSL PUNCTUATION OF SANSKRIT

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the *sandhi* or the scansion. Proper names are capitalized, as are the initial words of verses (or paragraphs in prose texts). Most Sanskrit

## CSL CONVENTIONS

metres have four “feet” (*pāda*): where possible we print the common *śloka* metre on two lines. The capitalization of verse beginnings makes it easy for the reader to recognize longer metres where it is necessary to print the four metrical feet over four or eight lines. In the Sanskrit text, we use French *Guillemets* (e.g. «*kva samcicīrṣub?*») instead of English quotation marks (e.g. “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in *sandhi*.

Sanskrit presents the learner with a challenge: *sandhi* (“euphonic combination”). *Sandhi* means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity. The chart at the back of each book gives the full *sandhi* system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. For that, what is important is to know the form of the second word without *sandhi* (*pre-sandhi*), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without *sandhi*. Such *sandhi* mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron (ā) or with a circumflex (â). Our system uses the macron, except that for initial vowels in *sandhi* we use a circumflex to indicate that originally the vowel was short, or the shorter of two possibilities (*e* rather than *ai*, *o* rather than *au*).

When we print initial â, before *sandhi* that vowel was *a*

î or ê,	i
û or ô,	u
âi,	e

## THE THREE SATIRES

$\hat{a}u$ ,	$o$
$\bar{a}$ ,	$\bar{a}$ (i.e., the same)
$\bar{i}$ ,	$\bar{i}$ (i.e., the same)
$\bar{u}$ ,	$\bar{u}$ (i.e., the same)
$\bar{e}$ ,	$\bar{i}$
$\bar{o}$ ,	$\bar{u}$
$\bar{a}i$ ,	$ai$
$\bar{a}u$ ,	$au$
' , before <i>sandhi</i> there was a vowel <i>a</i>	

## FURTHER HELP WITH VOWEL SANDHI

When a final short vowel (*a*, *i* or *u*) has merged into a following vowel, we print ' at the end of the word, and when a final long vowel ( $\bar{a}$ ,  $\bar{i}$  or  $\bar{u}$ ) has merged into a following vowel we print " at the end of the word. The vast majority of these cases will concern a final *a* or  $\bar{a}$ .

Examples:

What before *sandhi* was *atra asti* is represented as *atr' âsti*

<i>atra âste</i>	<i>atr' âste</i>
<i>kanyâ asti</i>	<i>kany" âsti</i>
<i>kanyâ âste</i>	<i>kany" âste</i>
<i>atra iti</i>	<i>atr' êti</i>
<i>kanyâ iti</i>	<i>kany" êti</i>
<i>kanyâ âpsitâ</i>	<i>kany" âpsitâ</i>

Finally, three other points concerning the initial letter of the second word:

(1) A word that before *sandhi* begins with *r* (vowel), after *sandhi* begins with *r* followed by a consonant: *yatha" rtu* represents pre-*sandhi* *yathâ rtu*.

(2) When before *sandhi* the previous word ends in *t* and the following word begins with *s*, after *sandhi* the last letter of the previous word is *c* and the following word begins with *ch*: *syâc châstravit* represents pre-*sandhi* *syât sâstravit*.

(3) Where a word begins with *h* and the previous word ends with a double consonant, this is our simplified spelling to show the pre-*sandhi*

## CSL CONVENTIONS

form: *tad hasati* is commonly written as *tad dhasati*, but we write *tadd hasati* so that the original initial letter is obvious.

## COMPOUNDS

We also punctuate the division of compounds (*samāsa*), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

## WORDPLAY

Classical Sanskrit literature can abound in puns (*ślesa*). Such paronomasia, or wordplay, is raised to a high art; rarely is it a *cliché*. Multiple meanings merge (*śliṣyanti*) into a single word or phrase. Most common are pairs of meanings, but as many as ten separate meanings are attested. To mark the parallel senses in the English, as well as the punning original in the Sanskrit, we use a *slanted* font (different from *italic*) and a triple colon (:) to separate the alternatives. E.g.

Yuktam̄ Kādambarīm̄ śrutvā kavayo maunam̄ āśritāḥ  
*Bāṇa/dhvānāv* an̄adhyāyo bhavat̄’ iti smṛtir yataḥ.

“It is right that poets should fall silent upon hearing the Kādambāri, for the sacred law rules that recitation must be suspended when *the sound of an arrow: the poetry of Bana* is heard.”

Somēshvara-deva’s “Moonlight of Glory” I.15

## THE THREE SATIRES

### EXAMPLE

Where the Devanagari script reads:

कुम्भस्थली रक्षतु वो विकीर्णसिन्दूररेणुद्विरदाननस्य।  
प्रशान्तये विघ्नतमश्छटानां निष्ठ्यूतबालातपपल्लवेव॥

Others would print:

kumbhasthalī rakṣatu vo vikīrṇasindūra|reṇur dviradānanasya /  
praśāntaye vighnatamaśchaṭānāṁ niṣṭhyūtabālātapapallaveva //

We print:

Kumbha|sthali rakṣatu vo vikīrṇa|sindūra|reṇur dvirad’ānanasya  
praśāntaye vighna|tamaś|chaṭānāṁ niṣṭhyūta|bāl’|ātapa|pallav” ēva.

And in English:

“May Ganésha’s domed forehead protect you! Streaked with vermillion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.”

Padma·gupta’s “Nava·sáhasanka and the Serpent Princess” I.3

## INTRODUCTION



THE THREE SATIRISTS translated in this volume chose to pursue three very different strategies in their compositions. We may surmise that they wrote to fulfil three equally different aims, but these are not as clear-cut as might have been expected.

All three were members of privileged and learned aristocracies linked to the royal court. While Bhállata suffered a humiliating fall from his high rank of court-poet, Ksheméndra was an independently wealthy man of leisure, and Nila-kantha endured a number of vicissitudes.

### BHÁLLATA

Bhállata was a *protégé* of King Avánti-varman of Kashmir (*reg.* 855–883CE) a celebrated patron of eminent poets.<sup>1</sup> The chronicler Kálhana reports that his successor, King Shánkara-varman (*reg.* 883–902CE) discontinued this royal patronage and that Bhállata and his poet peers were henceforth forced to support themselves with lowly work.<sup>2</sup> While Kálhana portrays the new king Shánkara-varman as boorish (he preferred to speak vernacular dialects instead of cultivated Sanskrit), a quite different picture of him can be gleaned from the *Āgama/dambara*, an historico-philosophical drama written by the logician Bhatta Jayánta, a contemporary of Bhállata's. There it is rather the learned elites who are being ridiculed, and Shánkara-varman is portrayed as interested in statecraft rather than the fine arts.

“Bhállata's Hundred Allegories” is a collection of “detached poems” (*muktaka*), each complete in itself, composed in sophisticated courtly Sanskrit in various metres. “Detached poems” are usually classified as being “free of

context” (*a/nibaddha*), so that there is no narrative linking them. It is a common practise, however, to group verses that are thematically related into units (sometimes called *paryā* or *vrajyā*).

“Bhállata’s Hundred Allegories” is the earliest known collection of detached poems devoted entirely to allegorical satire (*anyāpadeśa*). The poet Bhállata is heir to a sophisticated verbal art, and both he and his intended audience expect literature to be crafted with genius within the bounds of formal rules. These verses of his allegories depend primarily on a few figures of speech (*alankāras*, as taught in Sanskrit rhetorics) that relate two separate senses. The relation of the two senses can be of various kinds: “fusion” (*ślesa* = paronomasia); the “intended sense” and the “unintended sense” (*prakṛta-aprakṛta* in *aprastuta/prāśamsā*, lit. “presentation of a topic not under discussion”); “compounding” (in *samās’/ōkti* lit. “compounded speech”) etc.

This second sense, that serves as a pretext, is usually quite easy to interpret. Trees, which give shade and fruit to weary travellers, represent charitable donors; gleaming jewels are learned scholars ablaze with learning; hissing, venomous serpents are miscreants whispering falsehoods, etc.

The general tone of the collection is one of resigned criticism, Bhállata laughs not so much at the folly of his contemporaries as that he suffers from their mistakes. Bhállata emphasises this pain by occasionally using tortuous syntax for effect.

Bhállata’s verses are difficult, and they need to be read slowly and carefully.

## INTRODUCTION

### KSHEMÉNDRA

The Kashmirian poet Ksheméndra (*fl. ca. 990/1010–1070 CE*),<sup>3</sup> was a prolific writer<sup>4</sup> whom recent scholars have variously charged with vulgarity and bad taste.<sup>5</sup>

Many of Ksheméndra's compositions may offend modern tastes, but a consequent vilification of his works' literary merit may be premature (he fares better if his work is judged with the literary criteria prevalent in his time and milieu).

We need to take into account that no work of Ksheméndra's has ever been critically edited, that he had studied literary theory with Abhínavagupta, one of the greatest Sanskrit rhetoricians,<sup>6</sup> and that his contemporaries credited his works with poetic merit. One sure measure of Ksheméndra's popularity among traditional Sanskrit aesthetes is the large number of his verses which are current in poetic anthologies.<sup>7</sup> Even when the chronicler Kálhana censures a lack of historical accuracy in Ksheméndra's now lost "List of Kings" he fairly acknowledges that it was "the work of a poet."<sup>8</sup> Kálhana has even flattered Ksheméndra by reworking a number of his verses.

How, then are we to account for such discrepant receptions of his work?

Is it just the case that, as with so many other Sanskrit poems, recent literary evaluations of Ksheméndra's satires are based on current notions of what a literary work should be? The short reply to such a reception, namely, that the work was not written for the modern reader, will avail little, for it is here presented to the modern reader. Nor would it be fair to exhort readers to immerse themselves into the world of the work, to understand the premises and prejudices of

the author and his milieu. That, of course, is the job of the editor and translator.

The reader must, however, be warned that one may not blithely approach the works produced by one ancient classical civilisation with readily preconceived norms derived from another.<sup>9</sup> When LAPANICH<sup>10</sup> laments that the so-called “didactic” verses in the “Grace of Guile” interrupt the flow of the narrative, this tells us merely something about what she believed poetic satire ought to be. To the trained Sanskrit ear that Ksheméndra was addressing, smoothly flowing stories would have seemed fine in epic or Puranic narrative, or as refreshing interludes. But Ksheméndra was no mere story-teller in the market-place. Like Bhállata, he was a learned, aristocratic wordsmith who crafted complex poems for connoisseurs (*sahṛdaya*) who would scarcely be interested in mere colorful tales. Even worse, Ksheméndra’s audience would have perceived such as a monotonous breach of poetic propriety (*aucitya*). As he himself observes:

*An uncultivated man, who merely cobbles together verses with difficulty, is a lousy poet, aware of only the literal sense of words. Like some newly-arrived, over-awed bumpkin in the depths of the big city, he has no idea what to answer when questioned in an assembly of the learned.*<sup>11</sup>

The offending “didactic” verses, far from being a mere interruption to the all-important narrative, are the focus of Ksheméndra’s poetic efforts. It is here that he shows his talent. He lights up these verses with varied and entertaining ornaments of speech (*alankāra*), often involving learned

## INTRODUCTION

puns (*śleṣa*) and satirical parallel meanings (*samāś'/ôkti*) and above all he is careful to do all of this with the restraint so important to rhetoricians of his time.

Ksheméndra wrote a satire very similar to the “Grace of Guile” early on in his career: the *Deś'/ôpadeśa*. This in no way implies that it is an easier or even simpler work. Quite the opposite, like many writers’ early work it is replete with learned puns and other rhetorical devices. In eight “lessons” (*upadeśa*) it ridicules wrong-doers, misers, prostitutes, bawds, parasites, and assorted cheats. That work consists of nothing but “didactic” verses. The “Grace of Guile,” on the other hand, is arguably didactically superior because Ksheméndra has incorporated brief tales (*drṣṭ'/ânta*) to exemplify and reinforce his moral judgements. The result is the lighter and structurally more varied work of a mature and evidently well-established poet at the height of his powers.

Since it is not the narrative development alone that drove Ksheméndra’s creative art, we should not be too hasty to judge his work by (for him) irrelevant standards.<sup>12</sup>

What has Ksheméndra himself said about his efforts? Forestalling critics who may charge him with vulgarity, Ksheméndra prefaces one of his satires with a disclaimer:

*My labor is in no way meant for those who are tainted even slightly by the symptoms of the disease which is the conceit of sanctimoniousness.*<sup>13</sup>

Like many other satirists Ksheméndra claims that his intentions are entirely praiseworthy:

*Someone shamed by laughter will not persist in his wrongs.  
To help him, I myself have made this effort.*<sup>14</sup>

But it remains questionable if this reflects merely a paternalistic concern with uplifting the lower orders of society.<sup>15</sup> Is this the voice of a Kashmirian moral majority, or a self-appointed minority with moral pretenses? Do we see a learned elite scorning the common people? Are they intended as a taxonomy of fallen characters?<sup>16</sup> Are there sectarian motivations? Who is the “public” for whose instruction he claims to have written the “Grace of Guile”?<sup>17</sup> And not least, how much of it is personal?

The scope for future scholarship is wide.

#### NILA·KANTHA

Nila·kantha Díkshita (*fl.* 1613–?CE) was born into the family of one the most important figures of sixteenth-century Sanskrit scholarship. As the grand-nephew of Áppaya Díkshita (*fl.* 1553–1625CE) he first studied philosophy (*sāstra*) and literature with his father and eventually became the disciple of his grand-uncle.

Numerous hagiographical accounts agree at least that he was active in the seventeenth century as minister at the court of Tirumalai Náyaka of Maturai.

Although Nila·kantha provides ample information about his ancestral lineage, he never himself mentions by name the prince he served.<sup>18</sup>

His “Mockery of the Kali Age” is a work in 102 *anustubh* verses that provides a catalogue of fallen characters. It was composed specifically for the amusement of the royal

## INTRODUCTION

court.<sup>19</sup> As such, it was presumably intended as a warning to his audience.

## TEXTUAL CONSTITUTION

For “Bhállata’s Hundred Allegories” I have used the *Kāvyamālā* edition, (*gucchaka* IV), Bombay 1899, and the polyglot critical edition by VEDKUMARI GHAI & RAMPRATAP, New Delhi 1985. I have also used the anthologies citing Bhállata’s verses.

For the “Grace of Guile” I have prepared a new edition the bare text without apparatus of which is published in this volume, using the following manuscripts: P=Bhandarkar Oriental Research Institute Poona, No. 65, 24 of 1873–74, ff. 21, *Jaina Devanāgarī* dated *samvat* 1931. Q=Bhandarkar Oriental Research Institute Poona, No. 66, 373 of 1887–91, ff. 22–34, *sargas* 5–10, *Devanāgarī*, undated. L=India Office Library London, No. 114a, ff. 37, *Devanāgarī*, dated *samvat* 1725. Three earlier editions were also consulted: 1. PĀNDITA DURGĀPRASĀDA & KĀŚINĀTHA PĀNDURĀNGA PARAB (1886), 2. E.V.V. RĀGHAVĀCĀRYA & D.G. PADHYE (1961), 3. LAPANICH (1973).

For the “Mockery of the Kali Age” I based my text of the edition of P.-S. FILLIOZAT, IFI 36, Pondichéry 1967, collating it with the lithograph edition by KERAŁAVARMĀ, Trivandrum 1886.

## TRANSLATION

The translations offered do not pretend to be poetic. Such attempts seem often doomed to failure, as had already been noted by Kumārajīva, the early translator of Sanskrit into Chinese (Translated from the “Biography of Kumārajīva” in Hui-chiao’s *Biographies of Eminent Monks* by VICTOR H. MAIR & TSU-LIN MEI (1991:382–3)):

*Once Sanskrit is converted into Chinese, the subtle nuances are lost. Though the general meaning gets across, there is no way to bridge the gap in genre and style. It is like feeding another person with chewed-over rice. Not only is the flavour lost, it will cause the other person to vomit.*

## THE THREE SATIRES

Rather than risking such an outcome by attempting facile reductions to contemporary fashions in English poetry, this translation strives to be an aid so that readers may consult the original themselves and discover whatever poetic beauty there is in the original.

### NOTES

1 *Rājatarāṅgini* 5.34.

2 *Rājatarāṅgini* 5.204.

3 Only four of Kṣemendra's works are dated: [1.] the *Samayamā-tyrka* to the first day of the bright lunar fortnight of December–January in the [Laukika] year [41]25 = 1049/50 CE (epilogue 2ab: *samvatsare pañcavimśe pauṣaśuklādivāsare*). [2.] Somendra writes in his Introduction to Kṣemendra's *Avadānakalpalatā* that it was completed during the Buddha's birth-celebrations in the bright fortnight of April–May of the [Laukika] year [41]27 = 1052 CE (*Avadānakalpalatā* Introduction 16: *samvatsare sapta-vimśe vaiśākhasya sitodaye kṛteyam Kalpalatikā Jinajanmamahotsave*). [3.] The *Aucityavicāracarcā* was completed in May–June of the [Laukika] year [41]34 = 1059 CE (*Aucityālamkāroddhāra* B.O.R.I ms no. 578/1887–91, colophon: *niśpannaś cāyam śrīma-dAnantarājanarādhiraजasamaye— samvatsare catustrīmśe jyeṣṭhe śukle ṣtame ḥani / Kāvyaucityavicārō 'yam śisyavṛutpattaye kṛ-tah*). [4.] The *Daśāvatāracarita* to October–November of the [Laukika] year [41]41 = 1066 CE (epilogue 5abc: *ekādhike 'bde vihitāś catvārimśe sakārtike rājye Kalaśabhūbhartuh*). Kṣemendra further tells us that he wrote this work “while enjoying a rest on the summit of the Tripurēśvara mountain” (epilogue 3a: *tena śrīTripurēśvaraśailaśikhare viśrāntisamtośinā*), an ancient site of great sanctity near Śrīnagara (see STEIN (1900:192–3)). Secondary literature frequently makes the false assertion that the *Brhatkathāmañjarī* is also dated. STERNBACH (1979:1) places it in 1039 CE, then (without explaining the discrepancy) in 1037 CE (1979:10), where it had already been placed by MA-HAJAN (1956:i) and SŪRYAKĀNTA (1954:6). This would put the

## INTRODUCTION

verifiable beginning of Kṣemendra's literary career back by 10 years, but it is based on no more than a misunderstanding of *Bṛhatkathāmañjari* 19.37. The verse states merely: *kadā cid eva viprena sa dvādaśyām upośitah / prārthito Rāmayaśasā sarasah svacchacetasā*. “At one time, he, full of love, who was **fasting on the twelfth [lunar day]** was requested by the clear-minded Brāhmaṇa Rāmayaśas.” Here *dvādaśyām* cannot mean “in the twelfth [Laukika] year,” e.g. 4112 = 1037 CE. The *Bṛhatkathāmañjari* remains undated. We further know that his works were composed in the reign of the Kashmirian kings Ananta (reg. 1028–63 CE) and Kalaśa (reg. 1063–89 CE).

- 4 STERNBACH (1979:2–5) lists forty-one works attributed to him, of which twenty are no longer extant. Of these twenty, four titles are however alternates (see STERNBACH (1979:11 footnote 2)), and the *Dānapārijāta* is by a different author called Kṣemendra Mahopādhyāya, hence we arrive at thirty-six works.
- 5 STERNBACH (1974:81): “His work is often vulgar and it is not an amusing comedy, but an acrid, cheap satire, often in bad taste.” STERNBACH (1974:77) does at least concede that: “Perhaps the best of his satiric and didactic works is the *Kalāvilāsa*.”
- 6 *Bṛhatkathāmañjari* 19.37.
- 7 See STERNBACH (1979) for a list of 415 verses quoted in the surviving classical anthologies.
- 8 *Rājatarāṅgiṇī* 1.13: *kavikarmaṇi saty api*.
- 9 The difficulty, of course, lies in discovering that something is such a preconceived norm in the first place.
- 10 LAPANICH (1979:9): ‘. . . the only defect found in the *Kalāvilāsa* is that Kshemendra intersperses too many didactic verses which interrupt the smooth flow of the didactic story.’

## THE THREE SATIRES

11 *Kavikanthābharana* 5.1: *na hi paricayahīnah kevale kāvya-kaste kukavir abhinivīṣṭah spāṣṭaśabdapravīṣṭah / vibudhasa-dasi prīṭah klīṣṭadhīr vetti vaktum nava iva nagaṛāntarga-hvare ko 'py adhīṛṣṭah.* Elaborating on this verse, Ksheméndra demands that a poet must be a cultivated scholar, versed in: logic (*tarka*), grammar (*vyākaraṇa*), dramaturgy (*Bharata*), politics (*Cāṇakya*), erotics (*Vātsyāyana*), epic literature (*Bhārata*), the *Rāmāyana*, the *Mokṣopāya*, (this is the earliest dateable reference to this work), self-knowledge (*ātmajñāna*), metallurgy/chemistry (*dhātuvāda*), gemology (*ratnapariksā*), medicine (*vaidyaka*), astronomy/astrology (*jyautiṣa*), archery (*dhanurveda*), elephant-lore (*gajalakṣaṇa*), equestrian science (*turagalakṣaṇa*), physiognomy (*pu-rusalakṣaṇa*), gambling (*dyūta*), and sorcery (*Indrajāla*).

12 This will hardly be news to those familiar with a common type of “criticism” often met in secondary literature on Sanskrit poetry. As WARDER & KUNJUNNI RAJA (1986:XLIV) remark in their introduction to the *Naiṣadha*’/ānanda: ‘Such persons are incapable of grasping the significance of a classical play or of enjoying dramatic poetry. It is shocking that they have condemned this and many other plays, novels and poems without troubling to read them, much worse that such empty arrogance has been set up by others as “authority.”’

13 *Deśopadeśa* 3ab: *ye dambhamāyāmayadoṣaleśaliptā na me tān prati ko 'pi yatnāḥ.* These words echo the famous disclaimer of the playwright Bhava-bhuti’s *Mālatīmādhava*: *ye nāma ke cid iha nāḥ prathayanty avajñāṇī/ jānanti[var: ु] te kim api tān prati naiṣa yatnāḥ.*

14 *Deśopadeśa* 4: *hāsenā lajjito 'tyantam na doṣeṣu pravartate / janas tadupakārāya mamāyāṇ svayam udyamāḥ.*

15 Unlike many more well-researched literatures, the study of Sanskrit Kāvya has not yet generated a substantial body of work that could meaningfully contribute to its *Rezeptionsgeschichte*.

## INTRODUCTION

16 As BALDISSERA (2000:153) notes: “It is a work that could well compare with Theophrastus’ *Characters*.<sup>16</sup>

17 *Kalāvilāsa* 10.43: *lokopadeśavīśayāḥ*.

18 P.-S. FILLIOZAT (1967) has attempted to reconcile the conflicting hagiographical accounts with other data and provides a fuller account.

19 “Mockery of the Kali Age” 102.



1  
BHÁLLATA'S  
HUNDRED ALLEGORIES

TĀM BHAVĀNĪM bhav'ānīta|  
kleśa|nāśa|viśāradām,  
Śāradām śārad'āmbhoda|  
sita|śimh'āsanām numah!

Yuṣmākam ambara|maṇeh prathame mayūkhās  
te maṅgalām vidadhat' ūdaya|rāga|bhājah  
kurvanti ye divasa|janma|mah"ōtsavesu  
sindūra|pāṭala|mukhīr iva dik|purandhrīḥ.

*Baddhā yad/arpaṇa/raseṇa vimarda/pūrvam  
arthān kathām jhaṭiti tān prakṛtān na dadyuh?  
caurā iv' ātimṛdavo mahatām kavīnām  
arth'/āntarāny api haṭhād vitaranti śabdāḥ.*

Kāco maṇir maṇih kāco  
yeṣām te 'nye hi dehinah.  
santi te sudhiyo yeṣām  
kācaḥ kāco maṇir maṇih.

Nanv āśraya|sthitir iyam tava, Kālakūṭa!  
ken' ottar'ōttara|viśiṣṭa|pad" ḫopadiṣṭā?  
prāg arṇavasya hṛdaye Vṛṣa|lakṣmaṇo 'tha  
kanṭhe 'dhunā vasasi vāci punah khalānām.

LET US PRAISE Shiva's consort Bhaváni,  
skilled at dispelling  
the pain of mundane existence,  
who as Eloquence,\* sits on a lion-throne  
as white as autumn clouds!

May the first rays of the sky-jewel,  
rising red, bestow their blessing upon you.

They seem to redden\* with red minium  
the faces of the horizon-goddesses,  
in celebration for the birth of the day.

The words of great poets,  
*chosen with deliberation* : *imprisoned*  
to *convey a sentiment* : *yield*,  
why do they not give up  
*the intended meaning* : *stolen goods* at once?

They *surrender* : *admit to*  
*deeper meanings* : *other thefts*  
only after a *struggle* : *torture*,  
as if they were *gentle* : *stealthy* thieves.

A jewel is glass and glass is a jewel  
for dumb beasts.\*

For the wise  
glass is glass and a jewel is a jewel.

Tell me, Venom! Who instigated  
this elevation of yours to ever loftier eminence?  
First in the heart of the ocean,  
then in the throat of bull-bannered Shiva  
now you reside in the words of the wicked.\*

THE THREE SATIRES

Draviṇam āpadi, bhūṣaṇam utsave,  
śaraṇam ātma|bhaye, niśi dīpakaḥ,  
bahu|vidh'|ābhypakāra|bhara|kṣamo  
bhavati ko 'pi bhavān iva san|maṇih?

Śrīr viśṛṇkhala|khal'|ābhīṣārikā  
vartmabhir ghana|tamo|malīmasaiḥ  
śabda/mātram api soḍhum akṣamā  
bhūṣaṇasya guṇinah samutthitam.

Māne n' ēcchati, vārayaty upaśame  
kṣmām ālikhantyām hriyām  
svātantrye parivṛtya tiṣṭhati, karau  
vyādhūya dhairyām gate—  
trṣṇe tvām anubadhnatā phalam iyat|  
prāptam janen' āmunā:  
yah sprṣṭo na padā sa eva caraṇau  
spraṣṭum na sammanyate.

A resource in an emergency, an adornment in festivity,  
 a refuge in danger, a light in darkness,  
*helpful : pretty* in so many ways,\*  
 can there be another true jewel like you?

The Goddess of Fortune  
 —a woman shamelessly eloping to her unworthy beau  
 by paths black with impenetrable darkness—  
*will not permit even the faintest tinkling*  
*of her stringed girdle.*  
 : *will not heed even a single word*  
*spoken by the virtuous.*

O greed! By casting in my lot with you,  
 when honor would not permit it,  
 when restraint forbade it,  
 when shame scratched lines on the ground,  
 when free will recoiled, when fortitude left me  
 as my hands trembled,—

This has been my reward:  
 He whom I would not touch with my foot  
 permits me not to touch his feet.

*Patatu vāriṇī yātu dig/antaram  
viśatu vahnim adho vrajatu kṣitim  
ravir asāv iyat” âsyā guṇeṣu kā  
sakalaḥ|loka|camat/kṛtiṣu kṣatih?*

10 Sad|vṛttayah̄ sad|asad|artha|vivekino ye  
te paśya kīdr̄sam amum̄ samudāharanti  
caur’|âsatī|prabhṛtayo bruvate yad asya  
tad gṛhyate yadi kṛtam̄ tad ahas|kareṇa.

Pātah̄ pūṣṇo bhavati mahate n’ ôpatāpāya, yasmāt  
kāle prāpte ka iha na yayur yānti yāsyanti v” āstam?  
etāvat tu vyathayatitarām̄ loka/bāhyais tamobhis  
tasminn eva prakṛti|mahati vyomni labdho ’vakāśah̄.

*Pāṅktau viśantu, gaṇitāḥ pratiloma|vṛttyā  
pūrve bhavyeyur iyat” āpy athavā traperan?  
santo ’py asanta iva cet pratibhānti bhānor  
bhās” āvṛte nabhasi śīta|mayūkha|mukhyāḥ.*

The sun may *sink into the ocean* : *fall into a puddle*,  
 may *cross the horizon* : *run about naked*,  
 may *be resorbed into fire*\* : *tumble into a fire*,  
 may *descend to the underworld* : *wallow in the mud*.  
 Does this in any way diminish his *merits* : *peculiarities*  
 which *delight* : *amuse* the whole world?\*

Consider how respectable people,  
 who know truth from falsehood, speak of someone.  
 If you believe what thieves, prostitutes, and others say,  
 the day-maker sun has had it.

10

The sinking of the sun brings no great grief,  
 for in this world who has not, does not,  
 or will not depart when their time has come?  
 Just this is distressing—  
*darkness* : *the outcaste*,  
*alien to light* : *black-skinned*,  
 seizes *its* : *his* chance in the selfsame inherently vast sky.

The cold-rayed moon and his companions  
 may *keep noble company* : *enter in single file*,  
 reckoned back to front they may be considered leaders.  
 Despite all this—are they ashamed?  
 Though they exist it seems as if they do not  
 when the sky is flooded with the light of the sun.

«Gate tasmin bhānau  
 tri|bhuvana|samunmeṣa|viraha|  
 vyathāṁ candro neṣyat»  
 anucitam ato nāsty asadṛśam.  
 idam cetas|tāpam  
 janayatitarām atra yad amī  
 pradīpāḥ samjātās  
 timira|hāti|baddh'|ōddhata|śikhāḥ.

Sūryād anyatra yac candre  
 'py arth'|āsaṁsparśi tat kṛtam  
 khā|dyota iti kītasya  
 nāma tuṣṭena kena cit.

15 Kīṭa|māṇe! dinam adhunā  
 taranī|kar'|āntarita|cāru|sita|kiraṇam  
 ghana|santamasa|malīmasa|  
 daśa|diśi niśi yad virājasi, tad anyat.

Sattv'|āntah|sphuritāya vā kṛta|guṇ'|ā-  
 dhyāropa|tucchāya vā  
 tasmai kātara|mohanāya mahaso  
 leśāya mā svasti bhūt  
 yac chāyā|cchuraṇ'|āruṇena khacatā  
 khadyota|nāmn” āmunā  
 kīṭen' āhitayā hi jaṅgama|māṇi|  
 bhrāntyā vidambyāmahe.

No thought could be more unworthy or incongruous than:

“Once the sun has set the moon will dispell all panic  
as the triple world is lost to view.”

It stings the heart even more,  
that these lamps should have popped up here,  
their sputtering wicks raised to put an end to darkness.

The designation “Sky-illuminator,”  
which is a misnomer for anything except the sun,  
including even the moon—  
Some beguiled man has used it for a firefly.

Firefly! It is day now,  
the rays of the gentle, pale-beamed moon  
are drowned by the rays of the sun.

15

It is beside the point,  
that you gleam in the night  
when the ten directions are pitch black  
with impenetrable darkness.

We have been fooled by a bug called “glow-worm,”  
shining as it sheds a reddish gleam,  
to think it is a living jewel.

Cursed be that faint light,\*  
which flickers in *the organism : the imagination*,  
which is trifling as its virtues are another's,  
which bedazzles the timid.

THE THREE SATIRES

Dant'ânta|kunta|mukha|santata|pâta|ghâta|  
samtâdit'|ônnata|girir gaja eva vetti  
pañcâsyâ|pâñi|pavi|pañjara|pâta|pîdâm  
na kroştukah śva|śîsu|huñkrti|naṣṭa|ceṣṭah.

Atyunnati|vyasaninah śiraso 'dhun" âiṣa  
svasy' âiva câtaka|śîsuḥ pranayam vidhattâm  
asy' âitad icchatî yadi pratatâsu dikṣu  
tâh svaccha|śîta|madhurâh kva nu nâma n' āpah.

So 'pûrvah rasanâ|viparyaya|vidhis  
tat karṇayoś câpalam  
drṣṭîḥ sâ mada|vismrta|sva|para|dik  
kim bhûyas" ôktena vâ  
ittham niścitavân asi bhramara he  
yad vâraṇo 'dy' âpy asâv  
antah/śûnya/karo niśevyata iti  
bhrâtaḥ ka eṣa grahah?

Only an elephant,  
who batters towering cliffs  
with relentless assaults of his spear-pointed tusks,  
knows the pain of being struck  
by a net of thunderbolts which are a lion's paw-swipes—  
Not a jackal,  
whose spirit perishes at the yapping of a puppy.\*

May now this young *chátaka* bird persuade its own head,  
which is obsessed with lofty ascent.  
If it were so inclined,  
where among the many other directions  
would it not find clear, cool, sweet waters?\*

This unfamiliar way of turning back the tongue,  
this levity of the ears,  
this delirious glance which has forgotten  
the bounds of “mine” and “other’s”:  
Why say more—Oh bee! you know all this!  
My brother, what is this madness?  
That even now you dance attendance on  
this *elephant* : *dolt*  
with his *hollow trunk* : *empty hand*.

20 Tad vaidagdhyam̄ samucita|payas|  
 toya|tattva|m̄ vivektum̄  
*samlāpās* te sa ca *mṛdu/pada/*  
*nyāsa/hṛdyo* vilāsah—  
 āstām̄ tāvad, baka! yadi tathā  
 vetsi kim cic chlath'|āṁsas  
 tūṣṇīm̄ ev' āsitum̄ api sakhe  
 tvam̄ katham̄ me na haṁsah?

Pathi nipatitām̄ śūnye dṛṣṭvā  
 nirāvaraṇ'|ānanām̄  
 nava|dadhi|ghaṭīm̄ garv'|ōnnaddhah̄  
 samuddhura|kandharaḥ  
 nija|samucitās tās tāś ceṣṭā  
 vikāra|śat'|ākulo  
 yadi na kurute kākah̄ kāṇah̄  
 kadā nu kariṣyati?

Nṛtyantaḥ śikhino manoharam̄ amī  
 śrāvyam̄ paṭhantah̄ śukā  
 vīkṣyante na ta eva khalv iha ruṣā  
 vāryanta ev' āthavā  
 pāntha|strī|gr̄ham iṣṭā|lābha|kathanāl  
 labdh'|ānvayen' āmunā  
 sampraty etad anargalaṁ bali|bhujā  
 māyāvinā bhujyate.

The skill of separating milk from water,  
 those pleasant *tones* : *conversations*,  
 that grace of *soft footsteps* : *gentle words!*  
 Never mind about all of that, heron!  
 If only you knew how to relax your shoulders a bit  
     and sit still, my friend,  
 then why should you not be a swan to me?

Spying an uncovered pot of fresh curd  
     fallen by the deserted road—  
 If the one-eyed\* crow,  
     puffing himself up with pride,  
     stretching out his neck,  
     reeling with a hundred urges,  
     will not follow his instincts,  
     then when will he do so?

No longer can we see those gracefully dancing peacocks,  
     and those parrots reciting so sweetly;  
     to the contrary, they are angrily chased away.  
 Now this conjuror crow  
     gaining a foothold by a favorable prognostication,  
     freely enjoys the house of the absent traveller's wife.

Karabha! rabhasāt  
 kroṣṭum vāñchasy aho śravaṇa|jvaraḥ!  
 śaraṇam athav” ân|  
 ṛjvī dīrghā tav’ âiva śiro|dharā  
 pṛthu|gala|bil’|ā-  
 vṛtti|śrānt” ôccariṣyati vāk cirād  
 iyati samaye  
 ko jānīte bhaviṣyati kasya kim?

*Antaścidrāṇi bhūyāṁsi  
 kaṇṭakā bahavo bahiḥ  
 katham kamala|nālasya  
 mā bhūvan bhaigurā guṇāḥ?*

25 Kim dīrgha|dīrghesu *guṇeṣu* padma  
 siteṣv avacchādana|kāraṇam te?  
 asty eva tān paṣyati ced anāryā  
 trast” ēva Lakṣmīr na padam vidhatte.

Na paṅkād udbhūtir  
 na *jala/saha/vāsa/vyasanitā*  
 vapur digdham kāntyā  
 sthalā|nalina ratna|dyuti|muṣā  
 vyadhāsyad durvedhā  
 hṛdaya|laghīmāṇam yadi na te  
 tvam ev’ āiko Lakṣmyāḥ  
 paramam abhaviṣyāḥ padam iha.

Camel! You're about to bray aloud:

    Ah, what an ear-fever!

Fortunately, your neck is long and crooked,

    so your shriek,

    spent by winding its way

    through your long throat

    will bellow forth after a long delay.

Who knows what might befall whom by then?

Many *holes inside* : *failings within*,

many *thorns outside* : *foes without*—

How could *the filaments* : *virtues*

of the lotus-stalk\*

not be *fragile* : *a sham*?

Why, O lotus, do you conceal

25

    your long *white filaments* : *pure virtues*?

Its just this. If ignoble Lakshmi saw them

    she might be fearful to tread here.\*

O hibiscus,

    your body is tinged with a lustre

    surpassing the radiance of jewels.

You are not born from a mire,

    you do not *grow in water* : *befriend fools*.

Had not the wretched creator fashioned you

    with a *flimsy core* : *ignoble heart*:

You and only you

    would be the abode of Lakshmi in this world.

Uccair uccaratu ciram  
 cīrī vartmani tarum samāruhya;  
 dig|vyāpini śabda|guṇe  
 śaṅkhaḥ sambhāvanā|bhūmiḥ.

Śaṅkho 'sthi|śeṣaḥ sphuṭito mṛto vā  
 procchvāsyate 'ny'|ōcchvasitena satyam.  
 kiṃ t' ūccaraty eva na so 'sya śabdaḥ  
 śrāvyo na yo yo na sad|artha|śaṁsi.

Yathā|pallava|puṣpās te  
 yathā|puṣpa|phala'|rddhayah  
 yathā|phala'|rddhi|svārohā  
 hā mātaḥ! kv' ḍagaman drumāḥ?

30 Sādhv eva tad vidhāv asya  
 vedhā kliṣṭo na yad vṝthā.  
 svarūp'|ānanurūpeṇa  
 candanasya phalena kim?

Grathita eṣa mithah|kṛta|śrīnkhalaīr  
 viṣa|dharair adhiruhya mahā|jadaḥ  
 malayaḥ *sumanobhir* an|āśrito  
 yad ata eva phalena viyujyate.

The cricket may chirp aloud  
perched on a tree on the roadside;  
But it is the conch-horn  
    that is the basis for the notion  
    that sound pervades all space.

A conch is a skeletal remnant, cracked or dead.  
In truth, it blares forth with another's breath.  
Yet it emits no sound  
    that is not attractive  
    nor that does not praise something worthy.

Alas mother! Where have gone those trees—  
    whose flowers befitted their shoots,  
    whose abundance of fruit befitted their flowers  
    whose elevation befitted the wealth of their fruits?

It is good that the creator did not weary himself in vain  
    as he fashioned the sandalwood tree.  
What use would have been an inadequate fruit?

30

Since this sandalwood tree  
    is exceedingly *cool* : *ignorant*,  
    is pinioned with intertwining venomous serpents,\*  
    is not attended by *flowers* : *the wise*,  
therefore he bears no fruit.

Candane viṣa|dharān sahāmahe  
 vastu sundaram aguptimat kutah?  
 rakṣitum vada kim ātma|sauṣṭhavam  
 sañcitah khadira kaṇṭakās tvayā?

Yat kiñ can' ânucitam apy ucit'ânubandhi:  
 kim candanasya na kṛtam kusumam phalam vā?  
 lajjāmahe bhṛśam upakrama eva yātum  
 tasy' ântikam parigṛhīta|bṛhat|kuṭhārāḥ.

Labdhām cirād amṛtavat kim amṛtyave syād?  
 dīrghām rasāyanavad āyur uta pradadyāt?  
 etat phalam yad ayam adhvaga|śāpa|dagdhaḥ  
 stabdhaḥ khalaḥ phalati varṣa|śatena tālah.

35 Chinnas tapta|suhṛt sa candana|tarur  
 yūyam palāyy' āgatā.  
*bhog'ābhyaśa|sukhāsikāḥ* pratidinam  
 tā vismṛtās tatra vah?  
 damṣṭrā|koṭi|viṣ'|olκayā pratikṛtam  
 tasya prahartur na cet  
 kim ten' āiva saha svayam na lavaśo  
 yātāḥ stha bho bhoginah?

We put up with poisonous serpents on sandalwood trees,  
 how could anything beautiful be unprotected?  
 Is it to protect your comeliness, tell us,  
 O *khádira* tree,\* that you bristle so with thorns?

No matter what the impropriety, it can have a positive result:  
 Why was the sandalwood tree  
 not given any flowers or fruit at all?  
 We feel abject shame even to approach it  
 wielding broad axes.

The fruit that this coarse villain of a palm tree,  
 burnt by the curses of passing wayfarers,  
 yields once in a hundred years—  
 Attained at long last,  
 does it bestow immortality like ambrosia?  
 Or does it rejuvenize like an elixir?

Lo serpents!  
 The sandal tree,  
 a friend to the scorched,  
 that you went to for shelter has been cut down.  
 Have you forgotten the comfort  
 as you *coiled : enjoyed luxuries* there  
 day by day?  
 If you will not repay its destroyer  
 with the flaming poison in your fangs  
 Why did you not seek ruin along with it?

Sam̄toṣah kim? aśaktatā kim? athavā  
 tasminn asambhāvanā?  
 lobho v” āyam? ut’ ānavasthitir iyam?  
 pradveṣa ev’ āthavā?  
 āstām khalv anurūpayā sa|phalayā  
 puṣpa|śriyā durvidhe!  
 sambandho ’n|anurūpay” āpi na kṛtaḥ  
 kim candanasya tvayā?

Kim jāto ’si catus|pathe? ghanatara|  
 chāyo ’si kim? chāyayā  
 samnaddhaḥ phalito ’si kim? phala|bharaiḥ  
 pūrṇo ’si kim samnataḥ?  
 he sad|vṛkṣa! sahasva samprati sakhe  
 śākhā|śikh”|ākarṣaṇa|  
 kṣobh’|āmoṭana|bhañjanāni janataḥ  
 svair eva duśceṣṭitaiḥ.

San|mūlaḥ prathit’|ōnnatir ghana/lasac/  
 chāyāḥ sthitāḥ sat/pathe  
 sevyāḥ sadbhīr it’ īdam ākalayatā  
 tālo ’dhvagen’ āśritāḥ  
 pumṣaḥ śaktir iyaty asau, sa tu phaled  
 ady’ āthavā śvo ’thavā  
 kāle kv’ āpy athavā kadā|cid athavā  
 n’ ēty atra Vedhāḥ prabhuḥ

Was it contentedness? Was it inability?  
Or was disregard for it?  
Or was it greed? Or was it fickleness?  
Or even hostility?  
Wretched creator! Let's not even talk about  
a suitable load of fruit and splendor of flowers!  
Why did you not endow the sandalwood tree  
even with unsuitable ones?

Ah, good tree! Why were you born at a crossroad?  
Why did you have to be rich in shade?  
Being rich in shade, why did you bear fruit?  
Being laden with burdens fruit,  
why did you have to bow down?  
Suffer now, for your own misdeeds, my friend,  
as people drag, shake,  
bend, and break the tips of your branches.

Considering that: *its root* : *his family* is good,  
*its height* : *his nobility* is well-known,  
*its shade is abundant* : *his beauty is intense*,  
*it stands on a good road* : *he follows right conduct*,  
*it is frequented by* : *he associates with the good*;  
the wayfarer sought the shelter of the palm tree.  
This much is in the power of men—  
but whether it will bear fruit today, tomorrow,  
or at some future time, or never at all, is in God's power.

Tvan|mūle puruṣ'|āyuṣam gatam idam  
 dehena samśuṣyatā  
 kṣodīyamṣam api kṣaṇam param atah  
 śaktih kutah prāṇitum?  
 tat svasty astu! vivṛddhīm ehi mahatīm!  
 ady'| āpi kā nas tvarā?  
 kalyāṇin! phalit" āsi tāla|viṭapin!  
 putreṣu pautreṣu vā.

40 «Paśyāmaḥ kim ayam prapatsyata iti»  
 svalp'|ābhra|siddha|kriyair  
 darpād dūram upekṣitena *balavat/*  
*karm'/eritair mantribhīḥ.*  
 labdh'|ātma|prasareṇa rakṣitum ath' ā-  
 śakyena muktv" āśanīm  
 sphītas tādṛg aho *ghanena ripuṇā*  
 dagdho giri|grāmakah.

Sādh' ūtpāta|ghan'|āugha sādhu! sudhiyā  
 dhyeyam: «dharāyām idam  
 ko 'nyah kartum alam?» tav' āiva ghaṭate  
 karm' ēdṛśam duṣkaram.  
 sarvasy' āupayikāni yāni kati|cit  
 kṣetrāṇī tatr' āśanīḥ  
 sarv'|ānaupayikeṣu dagdha|sikat'|ā-  
 ranyesv apām vrṣṭayah.

I have spent my life-span at your foot  
 withering my body.  
 How could I go on living  
 for even the shortest moment beyond this?  
 So fare thee well!  
 May you prosper richly!  
 How could I be in a hurry today?  
 My benefactor!  
 may you bear fruit  
 for my sons  
 or grandsons.

Thinking: "Let's see if it dares draw near,"  
 40  
 the haughty *mantra sorcerers* : *ministers*  
 masters of but little cloud magic,  
 preoccupied with powerful rites : busy with weighty  
 matters of state, completely ignored  
 the invincible *hostile cloud* : *massed enemy army*  
 which seized its chance,  
 released its *thunderbolt* : *missiles* and alas!  
 burnt the thriving mountain village.

Bravo, cloud of doom, bravo! The wise must wonder:  
 "Who else on earth is capable of this?"  
 You alone can accomplish this difficult task.  
 You hurl your thunderbolt on whatever fields  
 are beneficial to all  
 and shower rain in scorched deserts  
 of no use to anybody.

Labdhāyām ṭṛṣi go|mṛgasya vihagasy'  
 ânyasya vā kasya cid  
 vr̄ṣṭyā syād bhavadīyay" ḥopakṛtir ity  
 āstām davīyasya adah!  
 asy' ātyantam abhājanasya jalad' ā-  
 ran̄y'|ōśarasy' āpi kim?  
 jātā paśya! punah pur" ēva paruśā  
 s" āiv' āsyā dagdhā chavīḥ.

Samcintya pān'|ācaman'|ōcitāni  
 toy'|āntarāṇy asya siseviśos tvām  
 nijair na jihreśi jalair janasya  
 jaghanya|kāry'|āupayikaiḥ payodhe!

Ā|strī|śiśu|prathita eṣa pipāsitebhyah  
 samṛakṣyate 'mbudhir apeyatay" āiva dūrāt.  
 damṣṭrā|karāla|makar'|āli|karālitābhiḥ  
 kim bhāyayaty aparam ūrmi|paramparābhiḥ?

45 Sva|māhātmya|ślāghā|  
 guru|gahana|garjābhīr abhitah  
 kruśitvā kliśnāsi  
 śruti|kuharam abdhe kim iti nah?  
 ih' āikaś cūḍālo  
 hy ajani kalaśād yasya sakalaiḥ  
 pipāsor ambhobhiś  
 culukam api no bhartum aśakah.

When the *gayal*, or the bird, or any other was thirsty,  
your rain gave succor.

Let's completely forget about that for now!

O cloud! What use is it to this utterly worthless  
saline wasteland?

Look! Its scorched surface  
has become as hostile as it was before.

Hey ocean! Are you not ashamed of your water  
used for unclean acts  
in front of someone who resorts to you  
after doubting  
other waters' fitness for drinking and sipping?

It is known even to women and children  
that the ocean is shunned as undrinkable by the thirsty.  
Why does it menace others

with buffeting waves  
terrifying with ranks of *mákaras*  
with gaping fanged mouths?

O ocean! Why do you assail our ears,  
sounding the praises of your own greatness  
with a deafening deep roar in all directions?

45

For, a certain sage was born in this world from a pot.\*  
When thirsty,  
you were unable to fill his cupped hands  
with all of your waters.

Sarvāsāṁ trijagaty apām iyam asāv  
 ādhāratā tāvakī  
 prollāso 'yam ath' āmbudhe! 'mbu/nicaye  
 s" ēyaṁ mahā/sattvatā  
 sevitvā bahu|bhariga/bhīṣaṇa|tanum  
 tvām eva vel"|ācala|  
 grāva|srotasi pāna|tāpa|kalaho  
 yat kv' āpi nirvāpyate.

N' ḍvēgam yadi yāsi yady avahitah  
 karṇam dadāsi kṣaṇam  
 tvām pṛcchāmi yad ambudhe kim api tan  
 niścīya dehy uttaram:  
 nairāśy'|ātiśay'|ātimātra|nibhṛta  
 nihśvasya yad drṣyase  
 trṣyadbhiḥ pathikaiḥ kiyat tad adhikam  
 syād aurvadāhād atah?

Bhidyate 'nupraviśy' āntar yo yathā|rucy upādhinā,  
 viśuddhiḥ kīdrīśī tasya jaḍasya sphatik'|āśmanah?

It is because  
you are the foundation of all the water in the triple world.  
You *swell with the tide* : *gladden with your store of water*,  
    O Ocean!  
You *harbor many creatures* : *are magnanimous*.  
Approaching you,  
    your body terrifying  
        with many *waves* : *threatening gestures*  
we endure the abuse caused by a burning drink  
    to be assuaged somewhere  
        in a rivulet in the mountains at the ends of the earth.

If you won't *swell up* : *lose your temper*,  
    and lend me an attentive ear for a moment  
        let me ask you something, O ocean.  
    Reflect on it and give me an answer:  
How much worse than the submarine fire  
    is it that you are gazed upon  
        by thirsty wayfarers  
        utterly stunned by total despair?

What sort of purity  
    does the dull crystal possess?  
It changes according to the hue  
    of the thing that is seen through it.\*

THE THREE SATIRES

Cintā|māne! «bhuvi na kena cid īsvareṇa  
mūrdhnā dhṛto 'ham iti» mā sma sakhe viśīdah  
n' āsty eva hi tvad|adhiropaṇa|puṇya|bīja|  
saubhāgya|yogyam iha kasya cid uttam'|āṅgam.

50 Samvittir asty, atha guṇāḥ pratibhānti loke,  
tad dhi praśastam iha kasya kim ucyatām vā?  
nanv evam eva sumāne! *luta* yāvad|āyus.  
tvām me jagat|prasahan'|āika|kathā|śarīram.

Cintā|mānes trṇā|māneś ca kṛtam vidhātṛ  
ken' ḍbhayor api maṇitvam adah samānam?  
n' āiko 'rthitāni dadad arthi|janāya khinno  
grhṇāñ jarat|trṇā|lavām tu na lajjate 'nyah

O wishgranting gem! "No king on earth  
bears me on his head."

My friend, do not despair at this thought.  
For in this world,

nobody's head is worthy of the blessing  
won by the seed of meritorious deeds  
justifying your investiture.

50

There must be recognition  
before people can appreciate virtues.

So,

is anything of anybody ever praised in this world?  
Pray tell!

O good jewel! This being so,  
please *shine* : *endure* for as long as you are alive.  
You are for me the sole embodiment  
of the rumor that the world can be endured.

What kind of creator made the common jewelness  
of the wishgranting jewel and the electric tourmaline?\*  
The one never tires in fulfilling the wishes of the suppliant;  
the other is not ashamed to accept a bit of old straw.

55

Dûre kasya cid eṣa, ko 'py akṛta|dhīr  
 n' āiv' āṣya vetty antaram,  
 mānī ko 'pi na yācate, mṛgayate  
 ko 'py alpam alp'|āśayah,  
 ittham̄ prārthita|dāna|durvyasanino  
 n' āudārya|rekh" |ōjjvalā  
 jāt" ānaipuṇa|dustareṣu nikaṣa|  
 sthāneṣu cintā|maṇeh.

Par'|ārthe yaḥ *pīḍām* anubhavati bhaṅge 'pi *madhuro*  
 yadiyah sarveṣām iha khalu *vikāro* 'py abhimataḥ.  
 na samprāpto vṛddhim sa yadi bhṛśam akṣetra|patitah,  
 kim ikṣor doṣo 'sau na punar a|guṇāyā maru|bhuvaḥ?

Āmrāḥ kim phala|bhāra|namra|śiraso?  
 ramyā kim ūṣma|cchidah  
 sa|cchāyāḥ kadalī|drumāḥ surabhayah?  
 kim puṣpitāś campakāḥ?  
 etās tā niravagrah'|ōgra|karabh'|ō-  
 llīḍh'|ārdha|rūḍhāḥ punah  
 śamyo. bhrāmyasi mūḍha! nirmaruti kiṁ  
 mithy" āiva martum̄ marau?

It is remote for one,  
another cannot perceive its essence,  
an arrogant man does not entreat it,  
the shallow minded man asks for trifles.  
Consequently,

the glint of the wishgranting jewel's generosity,  
it being addicted to giving what is asked for,  
has not appeared in places of trial  
inaccessible without skill.

It endures *pressing* : *torment* for the benefit of others,  
and remains *sweet* : *kind* even when broken,  
its *refined produce* : *good work* is without fail welcomed  
by everyone in this world.

If it fails to prosper,  
falling woefully astray on fallow ground:  
Is this the fault of the sugar-cane  
and not of the worthless wasteland?

Are there mango trees,  
bowing their heads with burdens of fruits?  
Are there fragrant, shady plantains  
to dispel the heat?  
Are there blossoming *chámpaka* trees?  
Here there are *shami* hardwoods,  
straggly for being chewed by fierce wild camels.  
Fool! Why, in vain,  
are you straying to your death in this windless desert?

55 Ājanmanah kuśalam aṇv api re kujanman  
 pāṁso! tvayā yadi kṛtam vada tat tvam eva!  
 utthāpito 'sy anala|sārathinā yad|artham  
 duṣṭena tat kuru, kalaṅkaya viśvam etat.

Niḥsārāḥ sutarāṁ laghu|prakṛtayo  
 yogyā na kārye kva cic  
 chusyanto 'dya jarat|trṇ'ādy|avayavāḥ  
 prāptāḥ svatantraṇa ye  
 antaḥ/sāra|parāṇ|mukhena dhig aho!  
 te māruten' āmunā  
 paśy' ātyanta|calena sadma mahatām  
 ākāśam āropitā.

Ye jātyā laghavah, sad" āiva gaṇanāṁ  
 yātā na ye kutra cit,  
 padbhyāṁ eva vimarditāḥ pratidināṁ,  
 bhūmau nilīnāś ciram,  
 utkṣiptāś capal'āśayena marutā,  
 paśy' āntarikṣe 'dhunā  
 tuṅgānāṁ upari|sthitiṁ kṣiti|bhṛtāṁ  
 kurvanty amī pāṁsavah.

Fie upon you, lowborn dust! Have you ever accomplished 55  
 any good since your birth? Tell me!  
 Bring to pass that for which this evil wind,  
 the charioteer of fire,  
 has raised you up:  
 Befoul the world.

Altogether hollow, inherently flimsy,  
 useless for any task—  
 Woe, alas! Look! Today the wilful, volatile wind  
 turning away from the *mountains : men of worth*  
 has raised up  
 such bits of dry, withered straw as were at hand  
 into the sky, the abode of the great.

Inherently low,  
 never taken into any kind of account,  
 ground underfoot every day,  
 clinging to the ground for a long time—  
 Behold! Now, blown up by the unsteady wind,  
 these motes of dust soar in the sky,  
 above the towering, earth-supporting mountains.

Re dandaśūka! yad ayogyam ap' Īśvaras tvām  
 vātsalyato *nayati nūpura/dhāma* satyam;  
 āvarjit'āli|kula|jham|kṛti|mūrcchitāni  
 kim śīñjitāni bhavataḥ kṣamam eva kartum?

Maulau san|maṇayo gr̄ham giri|guhā  
 tyāgitvam ātma|tvaco  
 niryatn'|ōpanataiś ca vṛttir anilair  
 ekatra cary" ēdṛśī.  
 anyatr' ân|rju vartma vāg dvi|rasanā  
 dr̄ṣṭau viṣam̄ dr̄ṣyate  
 yā dik tām anu dīpako jvalati. bho  
 bhogin, sakhe! kim nv idam?

60 Kallola|vellita|dr̄ṣat|paruṣa|prahārai  
 ratnāny amūni makar'ālaya! m" āvamamsthāḥ;  
 kim kaustubhena vihito bhavato na nāma  
 yācñā|prasārita|karah Puruṣottamo 'pi?

Fie upon you, serpent!  
 It is true that, though you are unworthy,  
*Shiva* : *the king*, forsooth,  
 affectionately  
*adorns with you his ankles* : *led you to his feet*.

Do you have the skill to susurrate,  
 outrivalling the rapturous humming of swarms of bees?

Friend snake! Why all this?

You wear excellent gems on your crest,  
 live in a mountain cave,  
 and relinquish your own skin.

You live off air, available without effort.  
 On the one hand, you behave like this.

On the other hand,  
 your path is crooked,  
 your tongue is forked,  
 your glance is poison,  
 a light gleams in whatever direction you glare.

O Ocean! Do not mistreat these jewels  
 with sharp blows of boulders rolling in the waves.  
 Did not the *káustubha* jewel  
 bring even Vishnu to you  
 his hand held out to beg?

60

61

Bhūyāṁsy asya mukhāni nāma vidi” āi-  
 v’ āste mahā|prāṇatā  
 Kadrvāḥ sat|prasavo ’yam atra kupite  
 cintyam yath” ēdam jagat  
 trailoky’|âdbhutam īdṛśam tu caritam  
 Šeṣasya yen’ āpi sā  
 pronmṛjy’ ēva nivartitā viṣa|dhara|  
 jñāteya|durvṛttitā.

Varṣe samasta ev’ āikah  
 ślāghyah ko ’py eṣa vāsarah  
 janair mahattayā nīto  
 yo na pūrvair na c’ āparah.

Ābaddha|kṛtrima|saṭā|jaṭil’|āṁsa|bhittir  
 āropito mrga|pateḥ padavīm yadi śvā  
 matt’|ēbha|kumbha|taṭa|pāṭana|lampaṭasya  
 nādam karisyati katham harin’|âdhipasya?

The world-serpent Shesha's heads are numerous,  
his great power is renowned,  
he is noble progeny of Kadru.  
When he is angry the world is in peril.  
Such are his exploits, the marvel of the triple world,  
that his offense of belonging to snake-kind  
seems wiped away.

Glorious is that wonderful day,  
even if it be just one in the whole year,  
spent in greatness, not enjoyed  
by those who have gone before  
nor by those who will come.

If a dog, festooned with a fake mane on his shoulders,  
is put in place of a lion, king of beasts,  
how can he roar like the lord of animals,  
impatient to rend asunder the frontal lobes  
of a rutting tusker?

Kim idam ucitam̄ śuddheh? śliṣṭam̄ sva/pakṣa/samunnateh?  
 phala|pariṇater yuktam̄? prāptam̄ guna|pranayasya vā?  
 kṣaṇam̄ upagataḥ karṇ'|ōpāntam̄ parasya, puraḥ sthitān  
 viśikha! nipatan krūram̄ dūrān nr̄śamṣa nihamṣi yat

65 Amī ye dṛṣyante nanu subhaga|rūpāḥ, sa|phalatā  
 bhavaty eṣāṁ yasya kṣaṇam̄ upagatānāṁ viṣayatām  
 nirāloke loke katham idam aho! cakṣur adhunā  
 samāṁ jātam̄ sarvair? na samam athav” ânyair avayavaiḥ?

Āhūteṣu vihaṅgameṣu maśako  
 n' āyān puro vāryate  
 madhye|vāridhi vā vasamṣ tṛṇa|maṇir  
 dhatte maṇīnāṁ rucam  
 kha|dyoto 'pi na kampate pracalitum̄  
 madhye 'pi tejasvināṁ  
 dhik sāmānyam̄ acetanam̄ prabhūm iv' ā-  
 n|āmr̄ṣṭa|tattv'|āntaram.

Does it befit your *accuracy* : *purity*?  
 Is it related to the *position of your fletching* : *promotion of your people*?

Does it the behove of your *preparation* : *past karma*,  
 or does it befit your attachment to *the bow-string* : *virtue*?  
 O arrow : *shaveling!* That,  
 for an instant you reach the ear of the chief,  
 fly forth and cruelly strike down from afar  
 those who stand before you, o ruthless one.

These attractive forms that are seen  
 surely, they become fruitful  
 when they fleetingly become the objects of the eye.  
 Now, when the world is lightless,  
 alas! How is it that this eye has  
 just become the same as all the other organs?  
 Or rather they are not the same.\*

65

When birds are summoned,  
 a mosquito who appears is not warded off.  
 A tourmaline\* placed in the depths of the ocean  
 takes on the lustre of jewels.  
 A glow-worm fears not to move among the luminaries.  
 Curses upon similarity,  
 inconsiderate of actual differences.

65

Hema|kāra! sudhiye namo 'stu te!  
 dustareṣu bahuśah parīkṣitum  
 kāñcan'ābharaṇam aśmanā samāṇ  
 yat tvay" āivam adhiropyate tulām.

Vṛtta eva sa ghaṭo 'ndha|kūpa yas  
 tvat|prasādam api netum akṣamah  
 mudritam tv adhama|ceṣṭitam tvayā  
 tan|mukh'āmbu|kaṇikāḥ pratīcchatā.

Tṛṇa|maṇer manujasya ca tattvataḥ  
 kim ubhator vipul'āśayat" ôcyate  
 tanu|trṇ'āgra|lav'āvayavair yator  
 avasite grahaṇa|pratipādane.

70 Šata|padī sati pāda|śate kṣamā  
 yadi na goṣ|padam apy ativartitum  
 kim iyatā dvi|padasya Hanumato  
 jala|nidhi|kramaṇe vivadāmahe?

Na *guru/vaṁśa/parigraha*|śauṇḍatā  
 na ca *mahā/guṇa/saṁgrahaṇī*'ādarah  
*phala/vidhāna/kath*" āpi na *mārgaṇe*  
 kim iha *lubdhaka/bāla*grhe 'dhunā?

Goldsmith! Wise man, hail to you!  
 For to ascertain repeatedly what is undetermined  
 you place on your scales  
 ornaments of gold and weighing stones as equals.

O blind well! The pot has returned  
 unable to win your favor.  
 But you have sealed your low deed  
 by taking the droplets of water from its mouth.

In truth, what can one say about the liberality  
 of both the tourmaline and of man?  
 Their giving and taking extends only to  
 fragmentary bits of fine straw-tips.

If a centipede, equipped with a hundred feet,  
 is unable to cross a small puddle,  
 should we, on account of this,  
 dispute two-legged Hanuman's leap across the ocean?

70

In the house of the *young hunter* : *avaricious simpleton*  
 there is

no devotion to *selecting long bamboo* : *in discerning  
 noble lineages*,  
 no zeal in *twining cords* : *accumulating exalted virtues*  
 no *sign of fixing the tips on arrows* : *hint of rewarding  
 the needy*;  
 why linger here?

Tanu|trṇ'|âgra|dhṛtena hṛtaś ciram  
 ka iva tena na mauktika|śaṅkayā  
 sa jala|bindur aho! viparīta|dr̥g  
 jagad idam, vayam atra sa|cetanāḥ.

Budhyāmahe na bahudh” āpi vikalpayantah  
 kair nāmabhir vyapadiśema mahā|matīṁs tān  
 yeśām aśeṣa|bhuvan’|ābharaṇasya hemnas  
 tattvam vivektum upalāḥ paramam̄ pramāṇam̄

Samrakṣitum kṛṣim akāri kṛṣī|valena  
 paśy’ ātmanah pratikṛtis trṇa|pūruṣo ’yam  
 stabdhasya niṣkriyatay” āsta|bhiyo ’sya nūnam  
 aśnanti go|mṛga|gaṇāḥ pura eva sasyam

75 Kasy’ ânimeṣa|nayane vidite div’|āuko|  
 lokād ṛte, jagati te api vai gr̥hītvā  
 piṇḍa|prasārita|mukhena time kim etad  
 dr̥ṣṭam̄ na bāliśa viśad bādiśam̄ tvay” ântah?

Is there anyone, who is not taken in for a long time  
by this thing  
balanced on the tip of a slender blade of grass  
wondering if it might be a pearl?  
Ah! it is a droplet of water.  
The world perceives it falsely.  
I am aware of it.

I do not know, even after much reflection,  
by what names I should call those great-minded persons  
who use a stone as the ultimate proof  
to discern the true value of gold,  
the ornament of the entire world.

Look at this straw scarecrow made by the ploughman  
in his own image to guard the field.  
Now, freed from fear  
by the *stillness of this propped up thing : lack of action of  
this arrogant man*  
herds of deer feed on wheat right in front of it.

Who has unwinking eyes  
except the heaven-dwelling gods?  
Endowed with these on earth, O stupid fish,  
why did you not detect the hook entering within  
as your mouth opened for a morsel?

THE THREE SATIRES

*Puṇstvād api pravicalē yadi, yady adho'pi  
yāyād, yadi praṇayane na mahān api syāt,  
abhyuddharet tad api viśvam it' īdṛś" īyam  
ken' āpi dik prakaṭitā Puruṣottamena*

Sv|alp'|āśayah sva|kula|śilpa|vikalpam eva  
yah kalpayan skhalati kāca|vaṇīk piśācaḥ  
grastaḥ sa kaustubha|maṇ' īndra|sapatna|ratna|  
niryatna|gumphanaka|vaikaṭik' īrṣay" āntaḥ

Tat|pratyarthitayā vṛto, na tu kṛtaḥ  
samyak svatantra bhayāt  
«svasthas tān na nipātayed» iti yathā|  
kāmam na sampoṣitaḥ  
samśusyan pṛṣadāmśa eṣa kurutām  
mūka|sthito 'py atra kim  
gehe kim bahunā? 'dhunā gṛha|pates  
caurāś caranty ākhavah.

Even if one *strays from manliness* : *becomes a woman*,  
 even if one *loses status* : *delves into the netherworld*,  
 even if one *humbles oneself when begged* : *becomes  
     a dwarf to beg*

nevertheless one can rescue the world  
 this way was shown by a certain *king* : *Vishnu*.

This petty-minded demon of a glass-merchant  
 who blunders even while practising  
     the highly specialised art of his family  
 has become consumed with jealousy towards the jeweller  
     who can effortlessly string together  
     gems akin to the Káustubha, king of jewels.

It was taken in because it was inimical to them,  
 but it was not given free scope.

Thinking: "If it is content  
     it will not hunt them down," it was not fed its fill.  
 What can that scrawny cat, become a mute, do here?  
 Why say more?  
 Now the rats scurry about in the master's house.

Evam̄ cet *sa/rasa|svabhāva|mahimā*  
*jādyam̄* kim etādṛśam̄?  
 yady eşā ca nisargataḥ *saralatā*  
 kim *granthimatt*” ēdṛśi?  
*mūlam̄* cec *chuci*« *pañkaja|śrutir*» iyam̄  
 kasmād? *guṇā* yady amī  
 kim *chidrāṇi*? sakhe mr̄ṇāla bhavatas  
 tattvam̄ na manyāmahe!

80 Ye digdhv” ēva kṛtā viṣeṇa, *kusṛtir*  
 yeṣām̄ kiyad gaṇyate  
 lokam̄ hantum anāgasam̄ dvi|rasanā,  
*randhreṣu* ye *jāgrati*  
 vyālās te ’pi *dadhaty* amī sad|asator  
 mūḍhā *maṇīn* *mūrdhabhir*  
 n’ âucityād *guṇa|śalinām̄* kva cid api  
 bhram̄śo ’sty alam̄ cintayā!

If such is the greatness  
 of your inherent *sweetness* : *worth*, why this  
*coolness* : *imbecility*?  
 If such is your spontaneous *straightness* : *forthrightness*,  
 why this *knottiness* : *perversion*?  
 If your *root* : *origin* is *pure* : *noble*,  
 why this appellation “mud-born”?  
 If these be *fibres* : *virtues*,  
 why these *holes* : *defects*?  
 O lotus-stalk! My friend, I cannot figure you out!

Those who were created seemingly smeared  
 with venom,  
 whose *sinuous movements* : *misdeeds*  
 are beyond reckoning,  
 who have a forked tongue to slay the innocent,  
 who *lurk in holes* : *are fault-finders*,  
 —these serpents  
 though ignorant of good and bad  
*bear jewels in their hoods* : *place a worthy man in charge*.  
 Nowhere do the virtuous fall from propriety.  
 Stop worrying!

Aho strīṇāṁ krauryam!  
 hata|rājani! dhik tvām! atiśāṭhe!  
 vṛthā prakrānt” ēyam  
 timira|kabarī|mokṣa|kusṛtiḥ  
 avaktavye pāte  
 jana|nayana|nāthasya śaśinah  
 kṛtam snehasy’ ānto-  
 citam udadhi|mukhyair nanu jaḍaiḥ

Aho gehe|nardī  
 divasa|vijigīṣā|jvara|rujā  
 pradīpah sva|sthāne  
 glapayati mṛṣ” āmūn *avayavān*  
 udātta|svacchand’|ā-  
 kramaṇa|hṛta|viśvasya tamasah?  
 parispandam draṣṭum  
*mukham* api ca kim soḍham amunā?

Nām’ apy anya|taror nimīlitam abhūt  
 tat tāvad unmīlitam  
 prasthāne skhalataḥ sva|vartmani vidher  
 apy udgrīhītaḥ karaḥ  
 lokaś c’ āyam a|dṛṣṭa|darśana|bhuvaḥ  
 dṛg+vaiśasān mocito  
 yuktam kāṣṭhika lūnavān yad asi tām  
 āmr’|ālim ākālikīm.

Lo! the cruelty of women!  
Wretched night! Fie upon you! Utter villainess!  
Vainly you attempt this trick of releasing  
    the fillet of your hair.  
Even the inert ocean & co. did what befitted  
    the end of their love  
during the indescribable sinking of the moon,  
    lord of the people's eyes.

Oho! The lamp, a defiant hero at home,  
ablaze with the fever of conquering the day,  
vainly soils its *parts* : *family members*.  
Could it bear to behold  
even the *face* : *beginning* of the darkness  
that deprives the world of  
    its complete freedom of action?

Even the name of other trees was obscured  
    while it was exalted.  
The hand of God who had stumbled  
    on his path was checked,  
the world was spared the eye-distress  
    born from an unknown sight,  
—you were right, O woodcutter, to cut down  
the mango grove flowering out of season.

THE THREE SATIRES

Vāt'āhāratayā jagad viṣa|dharair āśvāsyā niḥśeṣitam  
 te grastāḥ punar abhra|toya|kaṇikā|tīvra|vratair barhibhiḥ  
 te 'pi krūra|camūru|carma|vasanair nītāḥ kṣayam lubdhakair  
 dambhasya sphuritam vidann api jano jālmo guṇān īhate

85 Ūḍhā yena mahā|dhurah su|viṣame  
 mārge sad" āikākinā  
 sodho yena kadā cid eva na nije  
 goṣṭhe 'nya|śauṇḍa|dhvaniḥ  
 āśid yas tu gavāṁ gaṇasya tilakas  
 tasy' āiva sampraty aho!  
 dhik kaṣṭam dhavalasya jāta|jaraso  
 goḥ paṇyam udghoṣyate

Asthān'|ōdyoga|duḥkham  
 jahihī! na hi nabhaḥ paṅgu|saṁcāra|yogyam.  
 sv'|āyāsāy' āiva sādho  
 tava śalabha! jav'|ābhyaśa|durvāsan" ēyam  
 te Devasy' āpy acintyāś  
 caṭulita|bhuvan'|ābhoga|vel" |āvahelā  
 mūl'|ōtkhāt'|ānumārg'|  
 āgata|giri|guravas Tārkṣya|paks'|āgra|vātāḥ.

By feeding on air, snakes won  
the world's confidence, and wrought havoc.

They, in turn, were devoured by peacocks, who observe  
the severe vow of feeding on drops of rainwater.

They, in turn, are slaughtered by hunters clad  
in the coarse skin of *chamúru* deer.

Though perceiving this obvious hypocrisy,  
a wretched person still craves such virtues.

He who all alone bore a great burden  
on the uneven road,  
who never tolerated another's proud bellow in his pen,  
who was the ornament of oxenkind,  
now that the white ox has grown old,  
what shame! His price is proclaimed aloud.

85

Abandon your misplaced effort!  
The sky is no place for the lame to roam.  
My good locust!  
Your harmful inclination of flitting about  
will only exhaust you.  
Even the god Vishnu cannot conceive of the gusts  
of wind, streaming from Gáruda's wing-tips  
which effortlessly shake the bound sof the world,  
and are heavily laden with mountains torn  
from their roots in his path.

Candren' âiva taraṅga|bhaṅgi|mukharam  
 saṁvardhyamān'âmbhaso  
 dadyur jīvitam eva kim giri|saric  
 srotāṁsi yady ambudheḥ  
 teṣv eva pratisaṁvidhāna|vikalam  
 paśyatsu sākṣiṣv iva  
 drāg darp'|ôddhuram āgateṣv api na sa  
 kṣiyeta yady anyathā.

Kil' âika|culukena yo munir apāram abdhim papau  
 sahasram api ghasmaro 'vikṛtam eṣa teṣāṁ pibet  
 na sambhavati kim tv idam bata vikāsi|dhāmnā vinā?  
 sad apy asad iva sthitam sphuritam anta ojasvinām.

*Grāvāṇo* 'tra vibhūṣaṇam trijagato,  
 maryādayā sthīyate  
 nanv atr' âiva vidhuḥ sthito hi vibudhāḥ  
 sambhūya pūrṇ'āśiṣaḥ  
 śete c' ôdgata|nābhi|padma|vilasad|  
 brahm" ēha Devaḥ svayam  
 daivād eti jaḍaḥ sva/kukṣi/bhṛtaye  
 so 'py ambudhir nimnatām

If the moon alone imbues life, garrulous  
 with fleeting waves,  
 to the ocean, swelling its waters,  
 then how could the mountain streams do so?  
 If this were not true,  
 then it would not be diminished  
 as they rush to it  
 headlong with a swagger,  
 to look on like bystanders,  
 helpless to render assistance.

The sage\* who long ago drank the boundless ocean  
 with one handful,  
 voracious,\* he could without harm  
 drink a thousand of them.  
 But, surely, this would not be possible without  
 a radiant brilliance?  
 Though it exists, it seems not to,  
 blazing within the powerful.

There are *rocks* : *jewels* in it,  
 it is the ornament of the triple world,  
 it stays within its bounds.  
 Indeed, the moon dwells in it alone,  
 it fulfilled the gods' desires,  
 Vishnu himself sleeps upon it,  
 Brahma manifest on the lotus sprouting from his navel.  
 Fate decrees that even the *water* : *ignorant ocean*,\*  
 sinks low to fill *his belly* : *his submarine caves*.

90 Anīrṣyā śrotāro! mama vacasi ced vacmi tad aham  
 sva|pakṣād bhetavyam na tu bahu vipakṣāt prabhavataḥ!  
 tamasy ākrānt'|āśe kiyad api hi tejo 'vayavinah!  
 sva|śaktyā bhānty ete divasa|kṛti saty eva na punah.

Etat tasya mukhāt kiyat kamalinī|  
 patre kaṇam vāriṇo  
 yan muktā|maṇir ity amamsta sa jaḍah.  
 śṛṇv anyad asmād api:  
 aṅguly|agra|laghu|kriyā|pravilayiny  
 ādīyamāne śanaiḥ  
 «kutr' ḫḍḍīya|gato mam' ēty» anudinam  
 nidrāti n' ḫntah|śucā.

Āste 'tr' āiva sarasy, aho bata kiyān  
 samtoṣa|paksā|graho!  
 haṁsasy' āsyā manān na dhāvati manah  
 śrī|dhāmni padme kva cit.  
 «supto 'dy' āpi na budhyate tad itarāṁs  
 tāvat pratīkṣāmahe!»  
 velāṁ ity udaram|priyā madhu|lihah  
 soḍhum kṣaṇam na kṣamah

O listeners! If you will bear with me, I will speak.

90

Fear one's own side, not the powerful foe!

How the stars shine

when the horizon is invaded by darkness!

When the sun shines,

they cannot shine by their own power.

It is no big deal

that the fool mistook the water drop

on the lotus leaf for a pearl.

Hear more about him:

As he gently picked it up

it dissolved by the slight motion of his fingertip.

“Where has it flown to?”

Now, every day, he cannot sleep with inner grief.

He dwells here in this lake.

Ah! how gratifying!

The swan's mind does not hanker even slightly  
after the lotus, the abode of Lakshmi.

Saying: “It's asleep, even now it's still not awake!

Let's go wait on someone else first!”

The gluttonous bees cannot bear

a delay of even a moment.

Bhekena kvaṇatā sa|roṣa|paruṣam  
 yat kr̄ṣṇa|sarp'|ānane  
 dātum gaṇḍa|capetam ujjhita|bhiyā  
 hastah samullāsitah  
 yac c' ādho|mukham akṣiṇī pidadhatā  
 nāgena tatra sthitam  
 tat sarvam viṣa|mantriṇo bhagavataḥ  
 kasy' āpi līlāyitam

Mṛtyor āsyam iv' ātatam dhanur idam  
 c' āśīviṣ'|ābhāḥ śarāḥ  
 śikṣā s" āpi jit'|ārjuna|prabhṛtikā  
 sarvatra nimnā gatiḥ  
 antah|krauryam aho śaṭhasya madhuraṁ  
 hā hāri geyam mukhe  
 vyādhasy' āsyā yathā bhaviṣyati tathā  
 manye vanam nir|mṛgam

95 Ko 'yam bhrānti|prakāras  
 tava pavana padam loka|pād'|āhatīnām  
 tejasvi|vrāta|sevye  
 nabhasi nayasi yat pāṁsu|pūraṁ pratiṣṭhām  
 yasminn utthāpyamāne  
 jana|nayana|path'|ōpadravas tāvad āstām.  
 ken' ḫpāyena sādhyo  
 vapuṣi kaluṣatā|doṣa eṣa tvay' āiva

That an angrily croaking frog,  
 without fear, should raise its hand  
 to deliver a slap  
 in the face of a black cobra,  
 and that the serpent should remain there  
 lowering its face  
 closing its eyes  
 all this is the play of some powerful snake-sorcerer.

This strung bow is like the gaping mouth of Death,  
 and the arrows are like venomous snakes  
 his marksmanship exceeds that of Arjuna & co,  
 his movement is always stealthy.

Lo! the cruelty within the cunning hunter and, alas!  
 the sweet, captivating *song : praise* in his mouth.  
 With this I fear the forest will be emptied of animals.

What a blunder you are committing, o wind, 95  
 when you raise up the abundant dust,  
 crushed underfoot by the whole world  
 to prominence in the sky,  
 worthy of the company of a host of luminaries!  
 Let's not even mention that the vision of the people  
 is impaired when it is raised up.  
 What remedy is there to rid this stain of filth  
 from your body?

Ete te vijigīśavo nṛpa|gṛha|  
 dvār'|ārpit'|âvekṣaṇāḥ  
 kṣipyante vasu|yācan" |ahita|dhiyah  
 kop'|ôddhatair vetrībhiḥ  
 arthebhyo viṣay'|ôpabhoga|virasair  
 n' âkāri yair ādaras  
 te tiṣṭhanti manasvināḥ sura|sarit|  
 tīre manohāriṇi.

Vātā vāntu kadamba|reṇu|śabalā  
 nṛtyantu sarpa|dviṣah  
 s'|ôtsāhā nava|toya|bhāra|guravo  
 muñcantu nādaṁ ghanāḥ  
 magnām kānta|viyoga|duḥkha|dahane  
 mām vīkṣya dīn'|ānanām  
 vidyut kiṁ sphurasi tvam apy akaruṇe  
 strītve 'pi tulye sati

*Prāṇā* yena samarpitās tava, *balād* yen' āivam *utthāpitah*  
*skandhe* yena ciram *dhṛto* 'si, *vidadhe* yas te *saparyām* api  
 tasy' ānta|smita|mātrakeṇa janayañ jīv'|āpahāraṁ kṣaṇād.  
 bhrātah! *pratyupakāriṇām* dhuri param *vetāla*|līlāyase!

These ambitious men,  
 fixing their eyes to the royal gate,  
 intent on begging for wealth  
 are scattered by gatekeepers flying up in a rage.  
 The wise, made averse to wealth  
 by their shunning of worldly enjoyments,  
 rest on the delightful banks of the heavenly river.

The breezes waft, speckled with *kadámba* pollen,  
 peacocks, the foes of serpents, dance,  
 threatening clouds, laden with fresh water, thunder.  
 Seeing me, looking melancholy,  
 sinking in the fire of separation from my beloved  
 O lightning! Why are you flashing forth, merciless one, are  
 we not both women?

He who gave you *life* : *hope*,  
 who *helped you stand up* : *powerfully promoted you*  
 who *carried you on his shoulders* : *retained you in*  
 the army for a long time,  
 who *adored you* : *gave you respect*,  
 in an instant, with no more than  
 a secret smile you take his life.  
 Brother! You are the epitome of the grateful  
 behaving thoroughly like a vampire!\*

Rajjvā diśah pravitatāḥ salilam viṣeṇa  
 khātā mahī hutā|bhujā jvalitā van'|āntāḥ  
 vyādhāḥ padāny anusaranti gṛhīta|cāpāḥ  
 kam deśam āśrayatu yūtha|patir mrgāṇām

100 «Ayan vārām eko nilaya iti, ratn'|ākara iti»  
 śrito 'smābhīs ṛṣṇā|taralitā|manobhir jala|nidhiḥ  
 ka evam jānīte nija|kara|puṭī|koṭara|gatam  
 kṣaṇād enam tāmyat|timi|nikaram āpāsyati muniḥ

Viśālam śālmalyā nayana|subhagam vīkṣya kusumam  
 śukasy' āśid buddhiḥ: «phalam api bhaved asya sadṛśam!»  
 cir'|āśīnam tasmiṁś ca phalam api daivāt pariṇatam  
 vipāke tūlo 'ntaḥ sapadi marutā so 'py apahṛtaḥ.

Sarva|prajā|hita|kṛte Puruṣottamasya  
 vāse, samasta|vibudha|prathit'|eṣṭa|siddhau  
 candr'|āṁśu|vṛṇda|vitata|dyutimaty amuśmin  
 he kālakūṭa! tava janma katham payodhau?

The quarters are fenced off with ropes,  
 the water is impassable with poison,  
 the earth is dug up, the brushwood is set ablaze,  
 hunters, bows in hand, are hard on his heels;  
 whither can the chief of the herd flee?

Thinking: "This is the sole store of water,  
 the mine of jewels!"

100

I approached the ocean, my heart aquiver with thirst.  
 Who could have known that the sage Agástya  
 would drink it down in a flash  
 from his hollow cupped hands  
 along with its teeming shoals of fish.

Espying the large, eye-delighting flower  
 of the silk-cotton tree  
 the parrot thought: "It's fruit will be comparable!"  
 It sat on it for a long time and as luck would have it  
 a fruit grew.

When it was ripe  
 there was cotton inside  
 and even that was blown away by the wind.

The dwelling place of Vishnu,  
 benefactor of all,  
 the granter of countless wishes to all of the gods,  
 dazzlingly radiant with bundles of moon-beams,  
 —Ah! Kala-kuta poison,  
 how could you be born from that ocean?

THE THREE SATIRES

Phalita|ghana|viṭapa|vighaṭita|  
paṭu|dina|kara|mahasi lasati kalpa|tarau  
chāy”|ârthī kah paśur api  
bhavati jarad|vīrudhām̄ praṇayī.

In the presence of a wishgranting tree,  
skilled at dispelling the blaze of the sun with  
its dense canopy of fruit-bearing boughs  
is there even a dumb beast seeking shade,  
that would be attracted to  
a withered shrub?



KSHEMÉNDRA:  
THE GRACE OF GUILE  
1. SANCTIMONIOUSNESS

1.1 **A**sti viśālam kamalā/lalita/  
pariśvanga/mangal'āyatanam  
Śrīpati|vakṣah|sthalam iva  
ratn'ōjjalam ujjalam nagaram.

Maṇi|bhū|bimbita|muktā|  
pralamba|nivahena yatra Śeṣ'âhiḥ  
bhavanāni bibharti sadā  
bahudh" atmānam vibhajy' āikah.

Vighno 'bhisārikāṇām  
bhavana|gaṇaḥ sphāṭika|prabhā|vikaṭaḥ  
yatra virājati Rajanī|  
timira|paṭa|prakaṭa|luṇṭhākah.

Yatra Trinayana|nayana|  
jvalana|jvāl"āvalī|śalabha|vṛttiḥ  
jīvati Mānasa|janmā  
śaśi|vadanā|vadana|kānti|pīyūṣaiḥ.

1.5 Rati|lulita|lalita|lalanā|  
klama|jala|lava|vāhino muhur yatra  
ślatha|keśa|kusuma|parimala|  
vāsita|dehā vahanty anilāḥ.

THERE IS a vast, magnificent city  
with mansions blessed  
by the refining touch of wealth,  
dazzling with riches.

1.1

It resembles the expansive chest of Shri's consort Vishnu—  
the happy mainstay of Lakshmi's graceful embrace,  
resplendent with the Káustubha jewel.\*

A city where the world-serpent Shesha\*  
tirelessly seems to prop up the palaces,  
—refracting himself manifold though he is one—  
by the opulence of dangling strings of pearls  
reflected in jewelled floors.

Where gleam serried mansions,  
glaring with crystalline radiance:\*

brazen thieves of lady Night's dark veil,  
—a dilemma for women stealing to their lovers.

Where the God of love,\*  
who is prone to behave like a moth  
drawn towards the wisps of flame  
shooting from Shiva's third eye,  
is nurtured by the nectar of loveliness  
in the countenance of moon-faced ladies.

Where steadily there waft breezes,  
laden with droplets of perspiration  
from the fatigue of ravishing, uninhibited women  
exhausted by love-play,  
and perfumed by the fragrance of the blossoms  
in their loosened hair.

1.5

Nava|bisa|kisalaya|kavalana|  
 kaśāya|kala|haṁsa|kala|ravo yatra  
 kamala|vaneṣu prasaratī  
 Lakṣmyā īva nūpur’|ārāvah.

Nṛtyan|mugdha|māyūrā|  
 marakata|dhārā|grh’|āvalī satatam  
 s’|ēndr’|āyudha|ghana|nivahā  
 prāvṛṇ mürt” ēva yatr’ āste.

Śaśi|kiraṇa|prāvaraṇa|  
 sphāṭika|harmyesu hariṇa|śāv’|ākṣyah  
 yatra vibhānti sudh”|āmbudhi|  
 dugdha|taraṅg’|ōdgatā iv’ āpsarasah.

Tatr’ ābhūd abhibhūta|  
 prabhūta|māyā|nikāya|śata|dhūrtah  
 sakala|kalā|nilayānām  
 dhuryah śrī|Mūladev’|ākhyah.

1.10 Nānā|dig|deś’|āgata|  
 dhūrtair upajīvyamāna|mati|vibhavah  
 sa prāpa vipula/saṁpadam  
 ātma|gunaiś cakra|vart” īva.

Bhukt’|ōttaramā sa|hṛdayaiḥ  
 āsthānī|saṁsthitaṁ kadā cit tam  
 abhyetya sārtha|vāho  
 datta|mah”|ārh’|ōpahāra|maṇi|caṣakah  
 Praṇato HiranyaGuptah  
 sahitah putreṇa Candraguptena  
 prāpt’|āsana|satkārah  
 provāca muhūrta|viśrāntah.

## THE GRACE OF GUILE: SANCTIMONIOUSNESS

Where the melodious cry of wild geese, warm in timbre  
because their beaks are filled  
with shoots and fresh sprouts,  
spreads through the lotus-ponds,  
as if it were the tinkling of Lakshmi's anklets.

Where the rainy season seems to linger on  
with a host of rainbows and clouds,  
embodied in a row of emerald fountains,\*  
and dancing, tame peacocks.

Where ladies, with eyes like those of young does,  
shine forth on crystalline pavilions  
cloaked in moonlight,  
like nymphs\* born from the churned waves  
of the ocean of nectar.

There dwelt the foremost repository of all guile: a cunning man named Mula-deva\* who had mastered a hundred categories of unsurpassed deceptions. Villains, depending for their livelihood on the prowess of his intellect, flocked to him from remote lands.\* He *received enormous wealth*, just as an universal emperor *exults in glory* by his inherent virtues. 1.10

One day, after he had dined and was seated in his audience hall with men of refined taste,\* a caravan-leader approached him and offered him a jewel-inlaid chalice as a priceless gift. The bowing Hiranya-gupta, accompanied by his son Chandra-gupta, received a seat and due hospitality, and after a brief rest, broke the silence:

«Ayi! paricaya|sa|pratibhā  
 tava purato mādṛśām iyam vāṇī  
 grāmy’|āṅgan” ēva nagare  
 na tathā pragalbhyam āyāti.

*Pihita/Bṛhaspati/dhiṣaṇo*  
 rucirāḥ prajñā|marīci|nicayas te  
 tigm’|āṁśor iva saha|jaḥ  
 proṣita/timirāḥ karoty āśāḥ.

1.15 Ā|janm’|ārjita|bahu|vidha|  
 maṇi|mauktika|kanaka|pūrṇa|koṣasya  
 eko mam’ āiṣa sūnuḥ  
 saṁjātaḥ paścime vayasi.

Moha|sthānam bālyam  
 yauvanam api madana|mānas’|ōnmādam  
 anil’|āvalola|nalinī|  
 dala|jala|capalāś ca vitta|cayāḥ.

Hāriṇyo harīṇa|drśaḥ  
 satataṁ bhog’|ābja|madhu|karī|dhūrtāḥ.  
 patitā parampar” āiṣā  
 doṣāṇam mama sutasy’ āsyā.

Dhūrta|kara|kandukānām  
 vāra|vadhū|caraṇa|nūpura|maṇīnām  
 dhanika|gṛh’|ōtpannānām  
 muktir nāsty eva mugdhānām.

## THE GRACE OF GUILE: SANCTIMONIOUSNESS

“Alas! Before you, this my voice,  
which assumes the brazenness of familiarity,  
dares not become too audacious,  
as though it were a village girl in the city.

The magnitude of your *illuminating* rays of wisdom,  
*harboring the sagacity of Brihas·pati*,\*  
*gives hope dispelling blindness*;  
As though it were a *dazzling* brother of the sun,  
*who eclipses the planet Jupiter*  
*and frees the points of the compass from darkness*.

Since my birth I have hoarded a treasury  
brimming with many kinds of gems, pearls and gold. 1.15  
Now, in the eve of my life  
a single son has been born to me.

Infancy is a period of folly,  
youth is a mental derangement wrought by love,  
and the survival of accumulated wealth  
is as uncertain as droplets of water  
on the petals of water-lilies,  
quivering in the breeze.\*

Ravishing, doe-eyed damsels  
are ever malicious like female bees  
concealed in the lotus of enjoyment.  
This chain of misadventures has befallen my son here.

Truly, there is no release for balls in the hands of cheats,\*  
for gems set in the anklets of prostitutes,  
and for the naive scions of wealthy houses.

THE THREE SATIRES: KSHEMÉNDRA

Ajñāta|deśa|kālāś

capala|mukhāḥ paṅgavo 'pi sa|plutayah  
nava|vihagā iva mugdhā  
bhakṣyante dhūrta|mārjāraiḥ.

1.20 Āśrita|jana|tanayo 'yam

tava vidvan! nija|sut'|ādhikāḥ satyam:  
na yathā prayāti nāśam  
tath" āsyā buddhim prayaccha parām.»

Iti vinaya|namra|śirasā  
tena vaco yuktam uktam avadhārya  
tam uvāca Mūladevaḥ

prīti|prasara|prasārit'|oṣṭh'|āgrah:  
«Āstām eṣa sutas te  
mama bhavane nija iva. prayatna|parah  
jñāsyati may" opadiṣṭam  
śanakaiḥ sakalam kalā|hṛdayam.»

Iti tasya śāsanena  
sva|sutam niḥkṣipyā tad|grhe matimān  
natvā tam s'|ārtha|yatih  
prayayau nija|mandiram muditah.

*Śithilita/kara/pracāro  
dhūsara/kāntir nirambaras taraṇiḥ  
abhavad alakṣyāḥ śanakaiḥ  
dhūrtair iva nirjitaḥ kitavāḥ.*

## THE GRACE OF GUILE: SANCTIMONIOUSNESS

The untutored are like fledgling birds,  
chattering on, incautious of time and place,  
hopping about though they are yet unable to walk,  
preyed on by swindler-cats.

Wise master! This son of your petitioner  
who is verily more than another son of yours:  
grant him your supreme wisdom  
so that he does not perish!"

1.20

Acknowledging that he had pleaded his case diffidently,  
with his head bowed in humility, Mula-deva addressed him,  
the boundary of his lips giving way to a flood of goodwill:

"This son of yours may stay in my home as though he  
were my own. With diligence, he will gradually come to  
understand the complete heart of guile, in which I will  
instruct him."

The wise caravan-master consigned his son to Mula-deva's  
house as instructed, bowed to him and, delighted, departed  
to his own mansion.

The sun *gradually faded from sight,*  
*with the radiance of its beams dwindling,*  
*gleaming duskily without a clear outline,*  
Just like a gambler *with an ashen complexion,*  
*whose hand-control has become slack,*  
*who has lost even his clothes,*  
*eventually loses a fortune, plundered by cheats.*

THE THREE SATIRES: KSHEMÉNDRA

1.25 Astam|ite divasa|kare  
 timira|bhara|dvirada|saṁsaktā  
 sindūra|paṭala|pāṭala|  
 kāntir iv' āgre babhau sandhyā.

Tyakt" āpi pratidivasaṁ  
 divasa|dyutir anujagāma divasa|karam  
 anurakt" āpi na sandhyā  
 hr̥dayam jānāti kah strīṇām.

Gagan'|āṅgaṇa|kamala|vane  
 sandhyā|rāge gate śanaiḥ kv' āpi  
 aprāpta|pad'|ākulitaṁ  
 babhrāma ravi|bhramam̄ timiram.

Tigm'|āṁśu|viraha|mohaiḥ  
 timirair iva mīlitā babhūva mahī  
 tīvro janasya hi sadā  
 yātaḥ khalu vallabho bhavati.

Rajanī rarāja sitatara|  
 tāraka|muktā|kalāpa|kṛta|śobhā  
 śabara|ramaṇ" īva paricita|  
 timira|mayūra|cchad'|ābharaṇā.

When the day-maker had set,  
 a half-light shone on the summit  
 of the Western horizon-mountain,  
 as though it were the ruddy glow of a coat of red minium  
 adhering to the elephant that was darkness.\*

1.25

Although she is deserted every day,  
 Daylight-splendor follows the Day-maker sun.  
 Twilight does not, though she is his beloved.\*  
 Who can understand the hearts of women?

When the impassioned flush of Twilight  
 had gently faded away  
 into the lotus-pond of the courtyard of the firmament,  
 her paramour Darkness,  
 mistakenly fearing this heralded the arrival  
 of her husband the Sun,  
 flounced about without gaining a secure foothold.

The earth seemed to become obscured by gloom,  
 unconscious because of her separation  
 from the scorching-rayed sun.

For someone who is constant and fiery  
 is cherished as a lover.

The night was magnificent  
 like a forest-dwelling *shábara* maiden,  
 made lovely with pearl necklaces  
 strung with whiter than white stars,  
 adorned with a peacock-cloak  
 made of intense darkness.

THE THREE SATIRES: KSHEMÉNDRA

1.30 Atha pathika|vadhū|dahanaḥ  
 śanakair udabhūn niśā|kar'|ālokaḥ  
 kumuda|prabodha|dūto  
 vyasana|guruś cakravākīṇām.

Manmatha|sit'|ātapatram  
 dig|vanitā|sphaṭīka|darpaṇo vimalaḥ  
 virarāja rajani|ramaṇī  
 sita|tilako yāminī|nāthahāḥ.

Nija|kara|mṛṇāla|vallī  
 valaya|vilāsī lalāsa sita|kāntih  
 gagana|taṭinī|taṭ'|ānte  
 rajani|karo rāja|hamṣa iva.

Śyāmā śuśubhe śaśinā  
 tayā mano|bhūr madh'|ūtsavas tena  
 mada|mudita|mānasānām  
 ten' āpi mṛgī|drśām līlā.

Dhūrtāḥ samṛddhi|sacivā  
 vicchāyām padminīm parityajya  
 phullāni viviśur alayaḥ  
 s'ānandāḥ kumuda|vṛṇdāni.

Then, slowly, the light of the night-maker\* rose up, 1.30  
 scorching the wives of those travelling afar,  
 a herald for the awakening of the night-blooming lilies,  
 a teacher of separation to the *chakra-vaki*\* birds.

The lord of the night gleamed,  
 a white parasol for the God of love,  
 a crystal mirror for the ladies of the compass points,\*  
 a white forehead-mark  
 on the beautiful damsel darkness.

The night-maker beamed with a pale beauty  
 like a flamingo on the verge of the banks  
 of the celestial river Mandákini,\*  
 shimmering within an aura  
 of the encircling filaments of his own rays.

The dark night was made beautiful by the moon,  
 love by the night,  
 the spring festival by love,  
 and the charms of fawn-eyed girls,  
 their hearts *merry with wine* : *thrilled with passion*,  
 by the spring festival.\*

Being libertines, mere fair-weather friends,  
 bees deserted the lackluster lotus,  
 and, in ecstasy,  
 fell upon the blossoming clusters of night-lilies.

1.35 Jyotsnā|bhasma|smerā  
 sulalita|śaśi|śakala|peśala|kapālā  
 tār”|āsthī|paṭala|hārā  
 śuśubhe kāpālin” īva niśā.

Tasmin praudha|niśā|kara|  
 kiraṇa|prakara|prakāśit’|āśeṣe  
 nija|maṇi|bhavan’|ōdyāne  
 nirvartita|bhāvanā|samādhānah  
 sphatik’|āsan’|ōpavīṣṭah  
 saha Śaśinā nirvibhāga|mitreṇa  
 Kandali|mukhyaiḥ śiṣyaiḥ  
 samsevita|pāda|pīṭh’|āntah.

Provāca Mūladevo  
 vīkṣya ciraṇ s’|ārtha|vāha|sutam agre  
 kurvan daśana|mayūkhaiḥ  
 lajjā|līnām iva jyotsnām.

«Śrīnu putra vañcakānām  
 sakala|kalā|hṛdaya|sāram ati|kuṭilam  
 jñāte bhavanti yasmin  
 kṣaṇa|ruci|capalāḥ śriyo ’py acalāḥ.

1.40 Eko ’smin bhava|gahane  
 tṛṇa|pallava|valaya|jāla|saṁchannah  
 kūpaḥ patanti yasmin  
 mugdha|kuraṅgā nirālambe.

The night was radiant

1.35

like a female skull-bearing ascetic,\*  
 shining with ash made of moonlight,  
 with a graceful skull-bowl  
 made of the pleasing lunar crescent,  
 with a necklace of bone-sections made of stars.

When the myriad rays

of the full moon had become altogether visible  
 in the inner garden of his jewelled mansion,

Mula-deva,

serenely composed after arising from his contemplations,  
 settled on a crystal seat  
 with his inseparable companion Shashin.

His disciples headed by Kándali

attended at the side of his foot-stool.

After gazing at the caravan-leader's son who waited before him for a long time, Mula-deva spoke, making the moonlight disappear with shame, as it were, with the light-rays shining from his teeth.

“Hear, my son, the extremely crooked heart-essence of all of the guile of swindlers. When this is grasped, wealth, normally fleeting like a momentary flash, becomes stable.

In this thicket of existence there is a pit,

1.40

concealed by a web of grass, shoots and vines,  
 into whose bottomless void fall innocent deer.

So 'yam *nidhāna/kumbho*  
 dambho nāma svabhāva|gambhīraḥ  
 kuṭilaiḥ kuhaka|bhujamgaiḥ  
 saṃvṛta|vadanaḥ sthito loke.

Māyā|rahasya|mantraḥ  
 cintā|maṇir īpsit'|ārthānām  
 dambhaḥ prabhāva|kārī  
 dhūrtānām Śrī|vaśī|karaṇam.

Matsyasy' ēv' āpsu sadā  
 dambhasya jñāyate gatiḥ kena?  
 yasya na karau na caraṇau  
 na śiro durlakṣya ev' āsau.

Mantra|balena bhujamgā  
 mugdha|kuraṅgāś ca kūṭa|yantreṇa  
 sthalajālena vihaṅgā  
 gṛhyante mānavāś ca dambhena.

1.45 Jana|hṛdaya|vipralambho  
 māyā|sthambho jagaj|jay'|ārambhaḥ  
 jayati sad"|ānupalambho  
 nirgata|Dāmbhodayo dambhah.

This is the *treasure-pot* : *funerary-urn*\*  
called “sanctimoniousness,”  
inherently unfathomable.  
In this world its opening is veiled  
by coiling villain-serpents.

For villains, sanctimoniousness is a secret magic spell,  
a wish-fulfilling gem for all they crave, an empowerment,  
a means to subjugate the Goddess of fortune.

Who can fathom the path of sanctimoniousness,  
which is like that of a fish  
perpetually submerged under water?  
It is indeed difficult to make out the movements  
of that which has no hands, no feet, no head.

Snakes are captured by the power of mantras,  
trusting deer by a concealed trap,  
birds by a net on the ground,  
people by sanctimoniousness.

Sanctimoniousness is triumphant, 1.45  
dismaying people’s hearts,  
*a paralysis induced by delusion overwhelming the world*  
: *a pillar of deceit*  
*erected to commemorate world-domination,*  
a perpetual unawareness,  
an incarnation of Dambhódbhava.\*

THE THREE SATIRES: KSHEMÉNDRA

Satat'āvarta|bhrānte  
 duḥsaha|māyā|sahasra|kuṭil'|āre  
 mūlam dambho nābhīḥ  
 vipulatare cakrikā|cakre.

Nayana|nimīlana|mūlah  
 sucira|snān'|ārdra|cūla|jala|siktaḥ  
 dambha|taruḥ śuci|kusumah  
 †bahu|sukha†śākhā|śataiḥ phalitah.

Vrata|niyamair baka|dambhah  
 samvṛta|niyamaiś ca kūrma|jo dambhah  
 nibhṛta|gati|nayana|niyamaiḥ  
 ghoro mārjāra|jo dambhah.

Baka|dambho dambha|patiḥ  
 dambha|nar'|ēndraś ca kūrma|jo dambhah  
 mārjāra|dambha esa  
 prāpto dambheṣu cakravartitvam.

1.50 Nīca|nakha|śmaśru|kacaś cūlī  
 jūṭī pralamba|kūrco vā  
 bahu|mṛttikā|piśācaḥ  
 parimita|bhāṣī prapanna|pādatrah;

Sanctimoniousness is the base,  
 the hub in a vast wheel of circular reasoning,\*  
 which has a thousand bent spokes  
 of unbearable absurdities,  
 which rolls astray whirling around incessantly.

With shut eyes for roots,  
 irrigated with water  
 dripping from hair moist from lengthy ritual ablutions,  
 the tree of sanctimoniousness  
 bears ritual purity for flowers  
 and yields fruit  
 with †upraised arms† for hundreds of branches.\*

Through the penance of observing vows  
 arises the smugness of the heron,  
 through the penance of withdrawal,  
 the smugness peculiar to the tortoise,  
 through the penance of fixing the eyes impassively  
 on the path,  
 the terrifying smugness peculiar to cats.\*

Heron-smugness is a chieftain among false pieties,  
 the smugness peculiar to the tortoise is a king,  
 but the smugness of cats has assumed imperial sovereignty.

A man\* with trimmed nails, beard and hair,  
 a crested man, a man with matted locks, a long-beard,  
 a man obsessed with smearing himself with much clay,  
 a tight-lipped man, a man in boots;

1.50

THE THREE SATIRES: KSHEMÉNDRA

Sthūla|granthi|pavitraka|  
 prṣṭh'|ārpita|hema|vallīkah̄  
 kakṣ'|ārpita|pata|pallava|  
 ruddha|bhūjo bhāṇḍa|hasta iva;  
 Aṅguli|bhaṅga|vikalpana|  
 vividha|vivāda|pravṛtta|pāṇḍityaḥ  
 japa|capal'|āuṣṭhah̄ sajane  
 dhyāna|paro nagara|rāja|rathyāsu;  
 S'|ābhinay'|āñcita|culukaiḥ  
 ācamanaiḥ sucira|majjanais tīrthe  
 sīt|kāra|danta|vīṇā|  
 vedita|hemanta|duḥsaha|snānah̄;  
 Snigdh'|ētara|nikhil'|āṅga|  
 prakaṭita|sārvadika|mṛttikā|snānah̄  
 vistīrṇa|tilaka|carcā  
 sūcita|sarv'|ōpacāra|Sura|pūjah̄;  
 1.55 Širasā bibharti kusumam̄  
 vinipatitām̄ kāka|dṛṣṭim iva—  
 evam|rūpaḥ puruṣo  
 yo yah̄ sa sa dāmbhiko jñeyah̄.

THE GRACE OF GUILE: SANCTIMONIOUSNESS

A man who has affixed a *hema·valli*\*  
on top of his large-knotted sacred thread,  
a man who looks like he were holding  
a casket in his hand,  
because his arm is immobilised  
by the border of his robe\* tucked into his armpit;

A man displaying his erudition by various squabbles,\*  
by dithering and by gesticulated denials,  
a man whose lips are animated with muttered prayers  
in crowds,

a man absorbed in meditation  
on the main streets of the city;

A man at a sacred ford  
advertising the hardship of his ritual bath in mid-winter  
with chattering teeth and hissing,  
submerging himself interminably,  
ritually rinsing his mouth  
with hands bent into cupped hollows  
in a dramatic gesture;

A man whose incessant dirt-baths  
are betrayed by the scoured roughness of his entire body,  
a man whose worship of the Gods  
with unabridged ceremonies  
can be deduced from the enormous mark  
plastered on his forehead;

A man who wears a flower on his head  
which looks like a crow's eye\* bobbing from side to side,  
— any man of this sort must be recognised as a charlatan.

1.55

THE THREE SATIRES: KSHEMÉNDRA

Nir|guṇa|loka|praṇataḥ  
sa|guṇa|stabdhah sva|bandhu|vidveśī<sup>1</sup>  
para|jana|karuṇā|bandhuḥ  
kīrty|ārthī dāmbhiko dhūrtah.

Kāry'|ōpayoga|kāle  
praṇata|śirāś cāṭu|śata|kārī  
sa|bhrū|bhaṅgo maunī  
kṛta|kāryo dāmbhikah krūrah.

Stambhita|Vibudha|samṛddhiḥ  
daityo Diti|jo 'bhavat purā Jambhah.  
Dambhah so 'yam nivasati  
bhūmi|tale bhūta|deheṣu.

Śuci|dambhah śama|dambhah  
snātaka|dambhah samādhi|dambhaś ca  
niḥspṛha|dambhasya tulāṁ  
yānti tu n' āite śat'|āṁśena.

## THE GRACE OF GUILE: SANCTIMONIOUSNESS

The charlatan is a villain who pays homage to the worthless,  
who is arrogant to the worthy,  
who is hostile to his own relatives,  
who acts like a compassionate relative to strangers,  
he is a man who craves fame.\*

When he needs help in some undertaking,  
the cruel charlatan bows his head  
and ingratiate himself with a hundred flatteries.  
But he frowns and remains silent  
once his immediate goal is achieved.

Long ago, there was a titan called Jambha,\* the son of Diti,  
who had thwarted the Gods' prosperity.  
On the surface of the earth  
he now dwells in the hearts of living beings  
as sanctimoniousness.

The sanctimoniousness of purity,  
the sanctimoniousness of quietism,  
the sanctimoniousness of the *snátaka*,\*  
and the sanctimoniousness of exalted meditation:  
These are not even equal to the hundredth part  
of the sanctimoniousness of aloofness.

THE THREE SATIRES: KSHEMÉNDRA

1.60 *Śauc'*/âśauca/vivādī

*mṛt/kṣaya/kārī sva/bāndhav'*/âsparśī

śuci|dambhena jano 'yam

*Viśvāmitratvam āyāti.*

Samhata|bahuvidha/sattvo

nikṣepa|draviṇa|vāri|bahu|trṣṇah

satatam ahimsā|dambho

vaḍav" |âgnih sarva|bhakṣo 'yam.

Khalvāṭah sthūla|vapuh

śuṣka|tanur muni|samāna|rūpo vā

śāṭaka|veṣṭita|śīrṣah

caity'|ônnata|śikhara|duḥkhiko v" āpi.

Affected by the sanctimoniousness of purity

1.60

a person

*quibbles about what is pure and what is impure,*

*squanders cleansing clay,\**

*does not touch his own relatives,*

*becomes an enemy to all and sundry;\**

*: he contests the distinction*

*between the pure and the impure,\**

*builds an earthen penance-hut,*

*becomes different from his own kin\**

*and thus becomes a veritable Vishva-mitra.*

The sanctimoniousness of non-violence is a ceaseless,

all-devouring submarine fire,

which has destroyed all manner of *creatures : treasures,*

which thirsts for water in the form of deposited wealth.

The Snátaka can be a bald man,

a fat man,

a man with a shrivelled body,

or a man resembling a sage,

a man with a cloth wound around his head,

or a man in agony

because his lofty crest

protrudes like a funeral mound.

*Muṇḍo jaṭilo nagnah  
 chattrī dandī kaṣāya/cīrī vā  
 bhasma/smera/śarīro  
 diśi diśi bhogī vijṛmbhate dambhah.*

Lobhah pit” āti|vṛddho  
 janānī Māyā sah’|ōdaraḥ kūṭah  
 kuṭil’|ākṛtiś ca gṛhiṇī  
 putro dambhasya humkārah.

1.65     Bhagavān purā Svayaṁbhūḥ  
 kṛtvā bhuvanāni bhūta|sargam ca  
 virata|vyāpāratayā  
 suciram cint”|ānvitas tasthau.  
 Drṣṭvā sa martya|loke  
 divya|drśā mānuṣān nirālambān  
 ārjava|yoga|viśeṣād  
 aprāpta|dhan’|ādi|saṁbhogān,  
 Mīlita|nayanaḥ kṣipram  
 sthitvā māyā|maye samādhāne  
 asrjan nṛṇām vibhūtyai  
 Dambham saṁbhāvan”|ādhāram.

## THE GRACE OF GUILE: SANCTIMONIOUSNESS

The sanctimoniousness of exalted contemplation  
is a gaping serpent,  
which proliferates in all lands.

It might be *blunt[-nosed]* : *a shaveling ascetic,*  
*twisted around itself* : *a matted-hair ascetic,*  
*unmarked* : *a naked ascetic,*  
*hooded* : *a parasol-bearer,*  
*stiff* : *a staff-bearer,*  
*red-banded* : *a red-robe,*  
or with a body as white as ash : *stark with white ash;\**

Greed is the ancient father of sanctimoniousness,  
Maya is his mother,  
falsehood is his uterine brother,  
deformity is his wife,  
and the sneer *Hum!* is his son.\*

Long ago, the blessed Self-born Brahma created the 1.65  
worlds and species of living creatures. Thereafter he re-  
mained for a long time in contemplation, desisting from  
all activity. With his divine eye he saw that the self-reliant  
people in the world of the mortals had not appropriated the  
pleasures of wealth etc., because of their peculiar adherence  
to forthrightness. Closing his eyes he immersed himself im-  
mediately in a profound meditation imbued with the power  
of creative illusion. He brought forth Dambha as a recep-  
tacle of esteem, to ensure the prosperity of men.

THE THREE SATIRES: KSHEMÉNDRA

Bibhrāṇah kuśa|pūlīm  
 pustaka|bhāraṁ kamaṇḍalum śūnyam  
 nija|hṛdaya|kuṭila|śrīṅgaṁ  
 daṇḍam kṛṣṇ'|ājīnaṁ khanitram ca;

Sthūlatara|kuśa|pavitraka|  
 lāñchita|karṇaḥ pavitra|pāṇīś ca  
 suvyakta|muṇḍa|mastaka|  
 saṁveṣṭīta|cūla|mūla|sita|kusumah;

1.70 Kāṣṭha|stabdhā|grīvo  
 japa|capal'|ōṣṭhaḥ samādhi|līn'|âkṣaḥ  
 rudr'|âkṣa|valaya|hasto  
 mṛt|paripūrṇām vahan mahā|pātrīm;

Nayan'|âñcalaiḥ sa|kopaiḥ  
 bhṛ|kuṭī|hum|kāra|vadana|saṁjñābhiḥ  
 bahuvidha|kadarthanābhiḥ  
 kathit'|âkhila|hṛdaya|vāñchito mauni;

Rakṣan para|saṁsparśam  
 śauc'|ārthī Brahma|loke 'pi  
 Dambhaḥ puro 'sya tasthau  
 utthita ev' āsan'|ākāñkṣī.

Tam drṣṭvā Parameṣṭhī  
 līlā|kṛta|saṅkala|sarga|vargo 'pi  
 gaurava|vismaya|harṣaiḥ  
 nispand'|āndolitas tasthau.

## THE GRACE OF GUILE: SANCTIMONIOUSNESS

Bearing a bundle\* of purifying *kusha* grass,  
a burden of scriptures,\* an empty water-pot,  
an antelope horn\* as twisted as his own heart,  
the skin of a black antelope and a hoe;

He had stuffed thick bunches of sacred grass\*  
behind his ears  
wore a sacrificer's ritual-ring\* on his hand,  
and the root of his topknot was encircled by white flowers  
on his starkly clean-shaven head;

His neck was stiff like a plank,\*  
his lips restless with muttered prayers,  
his eyes deadened by yogic trance,  
a *rudráksha* rosary wrapped around his hand,  
holding a large bowl of purifying clay;

1.70

Mute, yet revealing all of the cravings lurking in his heart  
with angry side glances, with grimaces,  
grunting and frowning,  
and by all kinds of irritations;

Wary of touching others;  
requiring cleansing even  
in the paradise-world of Brahma,  
Dambha stood before the Creator, expecting a seat.

Seeing him, the Creator,  
although he had with ease begotten all orders of creation,  
was shaken with shivers,  
brought on by a thrill of great incredulity.

Ākalpena sumahatā  
 sahas" âsyā vaśikṛtāḥ param tena  
 Saptarṣayo 'pi tasmai  
 praṇatās tasthuḥ kṛt'āñjalayah.

1.75 Tasy' āti|tīvra|niyamād  
 graste 'gastye 'ti|vismayen' ēva  
 alpa|tāpo|vrata|lajjā|  
 kuñcita|prṣthe Vasiṣṭhe ca;

Ati|sarala|nija|muni|vrata|  
 parigata|kutse ca kūṇite Kautse,  
 ḍambara|rahit'|ātma|tāpo|  
 nirādare Nārade vihite;

Nija|jānu|saṁdhi|śikhare  
 Jamadagnau magna|vadane ca,  
 traste Viśvāmitre,  
 valita|gale Gālave, Bhṛgau bhagne;

Sucir'|ōtthitam ati|kopād  
 āsana|kamale niviṣṭa|drṣṭiṁ ca  
 śūla|protam iv' ḍagre  
 niḥspandam amanda|garva|guru|gātram.

The Seven Sages, too,  
 powerfully compelled by Dambha's great pomp,  
 stood bowing, their hands folded in supplication.

While Agástya seemed to be devoured\* by astonishment 1.75  
 with Dambha's extremely severe abstentions,  
 while Vasíshtha hunched his back in shame  
 at his own meagre store of austerities;\*

While Kautsa shrank as if a slur had been cast  
 on his own very simple vow of silence,\*  
 while Nárada was made to feel contempt  
 for his own penances which lacked ostentation;\*

While Jamad·agni buried his face  
 in the peaks of his own knee-caps,\*  
 while Vishva·mitra trembled in fear,\*  
 while Gálava's neck rolled about,  
 while Bhrigu was crushed;\*

The four-faced Creator-god realized  
 that Dambha had been standing all the while,  
 and that he had furiously fixed his gaze  
 upon Brahma's lotus-throne.  
 He stood motionless as if impaled,  
 his limbs torpid with avid arrogance.

Jñātvā tam āsan' | ārthinaṁ  
 avadād devaś Catur | mukhaḥ prītyā  
 visṛjan nija | daśana | rucā  
 vihasann iva vāhanaṁ haṁsam :

1.80 «Upaviśa putra mam' ānke.  
 niyamena mahīyas" āti | citreṇa  
 arho 'si guṇa | gaṇ' | ôdgata |  
 gaurava | saṁvādin" ānena.»

Ity | ukto Viśvasrjā  
 tasy' āṅkam aśaṅkayā sa | saṁkocah  
 abhyukṣya vāri | muṣṭyā  
 kṛcchreṇ' ôpāviśad Dambhaḥ.

Dambha uvāca:  
 «n' ḍoccair vācyam avaśyam!  
 yadi vācyam hasta | padmena  
 ācchādyā vaktra | randhram,  
 sprṣṭo na syām yath" āsyā | vāt' | āmśaiḥ.»

Tat tasya śaucam atulam  
 dr̥ṣṭvā harṣa | smita | prabhā | śubhrah  
 «Dambho 's' īti!» jagāda  
 Prajāpatiś choṭikām dattvā.

## THE GRACE OF GUILE: SANCTIMONIOUSNESS

Realizing that he wanted to sit down,  
Brahma spoke to him with a smile,  
as though creating his vehicle, the wild white goose,  
with the dazzle from his own teeth:

“My son, be seated on my lap. 1.80  
You are worthy because your stupendous  
and substantial self-restraint  
accords with an earnestness born from a host of virtues.”

Addressed in this way by the All-creator,  
Dambha, unhesitatingly, and with revulsion,  
sprinkled his lap with a handful of water  
and sat down with a show of discomfort.

Dambha said:  
“You really must not speak so loud!  
If you have to speak,  
then cover your mouth with your lotus-hand,  
so that I will not be touched  
by the particles in the breath  
streaming from your mouth.”\*

Then, seeing his incomparable purity,  
the Creator Praja·pati,  
radiant with the lustre of his joyful smile,  
snapped his fingers and said:  
“You must be *Dambha* : *phoney*!

«Uttiṣṭha sakala|jala|nidhi|  
 parikhā|maṇi|mehkalāṁ mahīm akhilāṁ  
 avatīrya bhuṅkṣva bhogān  
 vibudhair api tattvato na vijñātah.»

1.85 Ity ādarād visṛṣṭo  
 vidhinā saṁsāra|sāgara|gatānāṁ  
 kanṭhe śilāṁ nibadhnān  
 martyānāṁ avatāra mahīm.

Atha martya|lokam etya  
 bhrāntvā Dambho vanāni nagarāṇi  
 viniveśya Gauda|viṣaye  
 nija|jaya|ketum jagāma diśah.

Vacane Bāhlīkānāṁ  
 vrata|niyame Prācyā|dākṣiṇātyānāṁ  
 adhikāre Kīrāṇāṁ  
 Dambhaḥ sarvatra Gaudānāṁ.

Ete Dambha|sahāyāḥ  
 pratigraha|śrāddha|siddha|cūrṇena  
 kurvanti ye prabhāte  
 yatas tato bhasmanā tilakam.

Tūrṇāṁ sahasra/bhāgaiḥ  
 bhuvana|tale saṁvibhajya bhūtāni  
 mūrtah satatāṁ nivasati  
 Dambho vadane 'dhikarāṇa|bhaṭṭānāṁ.

THE GRACE OF GUILE: SANCTIMONIOUSNESS

Arise and descend to the earth,  
encompassed by the jewel-girdle of the oceans,  
and enjoy pleasures,  
your true nature unrecognised even by the wise."

Duly and respectfully dismissed,  
he descended to earth,  
tying a stone to the necks of mortals  
doomed in the ocean.

1.85

Arriving in the world of mortals,  
Dambha ranged through forests and cities.  
He planted his triumphal banner in Bengal  
and advanced in every direction.

Dambha lives in the speech of people in Balkh,  
in the South-easterners' observance of vows of penance,  
in the authorities of Kashmir,  
and everywhere in Bengal.

Those who make their forehead marks  
with ash obtained from whatever source,  
a magic powder  
at funerary ceremonies involving donations,  
are Dambha's helpers.

Dambha quickly *isolated* : *devastated*\*  
the living beings on the surface of the earth  
*in thousands of different classes* : *with a thousand taxes*,  
and physically embodied himself  
in the faces of those in charge.

THE THREE SATIRES: KSHEMÉNDRA

1.90 Guru|hṛdayam aviśād agre  
 pālaka|hṛdayam tapasvi|hṛdayam ca  
 kuṭilam niyogi|hṛdayam  
 dīkṣita|hṛdayam svayam Dambhah.

Tad anu ca gaṇaka|cikitsaka|  
 sevaka|vanijām sa|hema|kārāṇām  
 naṭa|bhaṭa|gāyaka|vācaka|  
 cakra|carāṇām ca hṛdayāni.

Aṁśaiḥ praviśya hṛdayam  
 vividha|vikāraiḥ samasta|jantūnām  
 Dambho viveśa paścād  
 antaram api pakṣi|vṛkṣāṇām.

Matsy'|ārthī carati tapah  
 sucirām niḥspanda eka|pādena  
 tīrtheṣu baka|tapasvī  
 tena vihaṅgān gato Dambhah.

Vipula|jaṭā|valkalinaḥ  
 śīt'|ātapa|vṛṣṭi|kaṣṭitāḥ satatam  
 vṛkṣā phal'|ārthino yad  
 Dambhasya vijṛmbhitam tad api.

1.95 Evaṁ vicāraṇīyah  
 sarva|gataḥ sarva|hṛt sadā Dambhah.  
 jñāte tasmin vividhe  
 viphalā māyāvinām māyā.

Dambha himself first of all entered

1.90

the hearts of religious teachers,\*

then the twisted hearts of provincial governors,\*

the hearts of ascetics,

the hearts of commissioners,

and the hearts of initiates.\*

Then he passed into the hearts of astrologers,

physicians, servants, merchants,

goldsmiths, actors, mercenaries,

singers, story-tellers, and jugglers.

Distributing himself, assuming many guises,

Dambha entered the hearts of all walking creatures,

then he even entered into birds and trees.\*

The heron-ascetic struts about in sacred fords,

hungering for fish\*

motionless on one leg;

through him Dambha reached the birds.

That trees should have many tangled roots

and be clad in bark,\*

be ever battered by cold, heat and rain,

in the hope of bearing fruit,

that too, is the influence of Dambha.\*

Therefore one must always be wary of Dambha

1.95

who has permeated everything, who destroys everything.

Once he is known in his diverse forms,

the spell of conjurors is broken.\*

THE THREE SATIRES: KSHEMÉNDRA

Dambha|vikārah̄ purato  
vañcaka|cakrasya kalpa|vṛkṣo 'yam.  
Vāmana|dambhena purā  
Hariṇā trailokyam ākrāntam.

iti mahā|kavi|śrī|Kṣemendra|viracite  
Kalā|vilāse  
dambh'ākhyānam nāma  
prathamah̄ sargah̄.

THE GRACE OF GUILE: SANCTIMONIOUSNESS

This diversity of Dambha is a wish-granting tree\*  
before the realm of deceivers.

Long ago, Hari vanquished the three worlds  
by the sanctimoniousness of the Dwarf-incarnation.\*

The first canto,  
named the description of sanctimoniousness  
in the “Grace of Guile”  
composed by  
the great poet Ksheméndra.



THE GRACE OF GUILE  
2. GREED

**L** OBHAH SADĀ vicintyo  
lubdhebhyah̄ sarvato bhayaṁ dṛṣṭam  
kāry'|ākārya|vicāro  
lobha|visamjñasya n' âsty eva.

*Māyāvi/niyama/vibhrama/*  
*nīhnava/vaicitrya/kūṭa/kapaṭānām*  
*sañcaya/durga/piśācaḥ*  
sarva|saho mūla|kāraṇam lobhah̄.

Sattva|praśama|tapobhiḥ  
sattva|dhanaiḥ śāstra|vedibhir vijitah̄  
lobho 'vaṭam̄ praviṣṭah̄  
kuṭilam̄ hṛdayam̄ kirāṭānām.

Kraya|vikraya|kūṭa|tulā|  
lāghava|nīhkṣepa|rakṣaṇa|vyājaiḥ  
ete hi divasa|caurā  
muṣṇanti mudā janam̄ vanijah̄.

2.5 Hṛtvā dhanam̄ janānām̄  
dinam akhilam̄ vividha|kūṭa|māyābhiḥ  
vitarati gṛhe kirāṭah̄  
kaṣṭena varāṭika|tritayam.

**B**EWARE of avarice,—  
the threat of the avaricious is evident everywhere.  
Someone oblivious with greed  
does not care what is right or wrong.

Avarice,  
*a vicious obsession of hoarding : fiend lurking in a  
fortified treasury*  
is capable of anything,  
is the root cause  
of *frauds and deceits : camouflaged vaults*,  
of all kinds of *prevarications : obstructions,  
conflations : blind corners*  
and *false agreements : magical boundaries.*\*

Defeated by knowers of sacred scripture,  
rich in virility,  
virtuous, tranquil and penitent,  
avarice crept into its den:  
the crooked heart of merchants.

Merchants, indeed, are daylight-robbers,\*  
they delight in robbing people  
by ploys such as withholding deposits,  
using too light weights,  
and sleight of hand while buying and selling.

All day long  
the merchant relieves his customers of their money  
with all kinds of scams and tricks.  
But he frets to hand over three cowries  
to support his household.\*

2.5

Ākhyāyik”|ânurāgī  
 vrajati sadā puṇya|puṣṭakam̄ śrotum.  
 daṣṭa iva kṛṣṇa|sarpaiḥ  
 paṭāyate dāna|dharmeḥbhyāḥ.

Dvādaśyām̄ pitṛ|divase  
 saṃkramaṇe soma|sūryayor grahaṇe  
 sucirām̄ snānam̄ kurute,  
 na dadāti kapardikām̄ ekām.

*Dattvā diśi diśi dṛṣṭim̄*  
 yācaka/cakito ḫagunṭhanām̄ kṛtvā  
 caura iva kuṭīla/cārī  
 paṭāyate vikaṭa/rathyābhīḥ.

Na dadāti prativacanām̄  
 vikraya|kāle ṣaṭho vanīn̄ maunī.  
 nikṣepa|pāṇī|puruṣām̄  
 dṛṣṭvā saṃbhāṣaṇām̄ kurute.

2.10 Uttiṣṭhati namati vanīk  
 pṛcchati kuśalam̄ dadāty avasthānam̄  
 niḥkṣepa|pāṇīm̄ āptaṁ  
 dṛṣṭvā dharmyāḥ kathāḥ kurute.

Kaś cid vadati tam etya:  
 «draviṇām̄ nikṣipyā hanta gant” āsmi,  
 bhrātāḥ! paraṁ prabhāte  
 viṣṭi|dinām̄ kiṁ karomy adya?»

Fond of tales,\*  
 he always runs along to hear the recitation  
 of pious books.  
 But he flees, as though bitten by black cobras,  
 from the duty of alms-giving.

On the twelfth lunar day,  
 on the day sacred to the ancestors,  
 during the solar transits,  
 during eclipses of the sun and moon,  
 he takes a long bath and does not donate\* a single cowrie.

Just like a thief

he *scans the directions* : *keeps a lookout*,  
 he is *alarmed by beggars* : *startled by questioners*,  
 he hides himself behind a *veil* : *disguise*,  
 he *makes detours* : *behaves suspiciously*  
 and *runs off down wide streets* : *escapes by secret  
 paths*.

The mean merchant keeps mum, he gives no reply to  
 bargainers at the time of selling. Only when he has spot-  
 ted a man with a deposit\* in his hand does he strike up a  
 conversation.

He gets up and bows down as soon as he has seen some- 2.10  
 one respectable with a deposit in his hand, asks about his  
 wellbeing, offers a seat, and starts telling pious stories.

Someone comes to him and says: “Hullo! I will go abroad  
 after depositing my money with you, brother! But this  
 morning it happens to be the astrologically ominous vi-  
 shti-káraṇa.\* Shall I do so today?”

Tac chrutvā vikasita|dṛg

vadati sa mithy” âiva nāṭayan khedam  
kārye prasārit’|ākṣaḥ

punaḥ punaḥ pārśvam avalokya:

«Tvad|adhīnam sthānam idam,

kim tu ciram nyāsa|pālanaṁ kāṭhinam,  
viṣamau ca deśa|kālau.

sādho tava hanta dāso ’ham.

Bhadrā na dūṣit” āiṣā

nikṣepa|kṣema|kāriṇī śastā  
ity|anubhūtam śataśaḥ

kārya|jñāis tvam tu jānāsi.

2.15 Viṣṭidine kim api purā

nyastam ken’ āpi mitreṇa  
tūrṇam punar etya śanair  
nītam kṣemeṇa kuśalena.»

Ity|ādi mugdha|buddher  
asamañjasa|varṇanam rahah kṛtvā  
gr̥hṇāti kanaka|nikaram  
nṛtyamṣ tat|tan|manorath’|ōpāyam.

Tat|saṁcūrṇana|jātaiḥ  
kraya|vikraya|lābha|rāśibhir anantaiḥ  
bhāṇḍa|pratibhāṇḍa|cayaīḥ  
upahasati dhan’|ādhinātham saḥ.

Pūrṇāḥ kadarya|vaṇijām  
niḥsaṁbhogā nidhāna|dhana|kumbhāḥ  
śidanti kuca|taṭā iva  
duḥkha|phalā bāla|vidhavānām.

On hearing this with widening eyes he pretends to be bothered. His eyes wander to his business, he glances sideways again and again, and says:

“This establishment is at your service, my good man, but it will be a nuisance to look after your deposit for long, time and place are adverse. Alas! I am your servant. This half-day of *bhadra*\* is not unfavorable; it is taught that it ensures the safety of a deposit. But as you know, this has been confirmed hundreds of times by those knowledgeable in business. Some time ago a friend of mine deposited something <sup>2.15</sup> on a *vishti* day. He returned quickly and gradually withdrew it safe and sound.”

After he has thus talked nonsense to the simple-minded man in confidence, he dances as he relieves him of the hoard of gold, the means to all of his desires.

With incalculable profit from buying and selling that ground-down gold, with piles of goods for barter, he laughs in mockery at the God of wealth.

The treasure-vats of miserly merchants,  
brimming with stored wealth,  
*waste away : sink down*

without being put to good use,  
bringing sorrow,  
just as do the breasts  
of youthful widows.

Dān' | ḍopabhoga | virahita |  
 hiran̄ya | rakṣā | kṛta | kṣaṇāḥ satatam  
 saṃsāra | jīrṇa | mandira |  
 viṣama | mahā | mūṣakā vanijah.

2.20 *Aṭati samutkāṭa/veṣṭita/*  
*vikāṭa/paṭī/sphuṭa/phaṭ'/āṭopah*  
*kuṭilam̄ kañcuka/nicitah*  
*pura|pati|nāmā nidhi|vyālah.*

Atha puruṣah sa diglantam̄  
 bhrāntvā ken' āpi daiva|yogena  
 naṣṭa|dhano jana|rahitah  
 prāptah sucirān nijam̄ deśam.  
 Pṛcchati kam api saśaṅkah:  
 «sa kirāṭah kva nu gato mahā|sattvah?»  
 tam upetya vadati kaś cit:  
 «tasy' ādyā sakhe vibhūtir any” āiva!  
 Vividha|nav' | âmśuka|mṛga|mada|  
 candana|karpūra|marica|pūga|phalaiḥ  
 khaṭikā|hastah sa sadā  
 gaṇayati koṭīr muhūrtena.  
 Asmin Meru|viśale  
 vara|bhavane rucira|bhitti|kṛta|citre  
 pura|patin” āpy anuyāto  
 vasati sukham̄ sa hi mahā|jano nagare.»

2.25 Šrutv” āitad atula|vismaya|  
 lolita|maulih̄ sa tad|gṛham̄ gatvā  
 dvāri sthagitas tiṣṭhati  
 niṣpratibho jīrṇa|karpaṭah suciram.

Merchants are revolting fat rats\*  
 infesting the dilapidated mansion that is *samsára*.\*  
 Ever biding their time,  
 they stash away gold  
 out of reach from enjoyment or charity.

As a serpent guarding a treasure 2.20  
 bearing the title 'lord of the city,'  
 he *goes about hunched over* : *slithers about windingly,*  
*swathed in a robe* : *covered in scaly skin,*  
 puffed up with a plainly visible hood  
 made of garish cloth wound high into a crest.

Doomed by fate, that man who had deposited his money strayed to the ends of the earth. He lost his money and his people and returned to his own land only after a lengthy absence.

Full of apprehension, he asked someone: "Where has that sagacious merchant gone?" Somebody approached him and said: "My friend, nowadays, his circumstances are quite different! Holding a piece of chalk in his hand, he ceaselessly calculates crores per hour\* by dealing with all kinds of new fabrics, musk-perfume, sandalwood, camphor, black pepper, and betel-nuts. He lives in style in the city, in yonder exquisite palace, towering like Mount Meru, its bright walls adorned with frescos. Even the governor of the city defers to him."

When he heard this he went to the merchant's house, 2.25 his head reeling with utter amazement. Stunned, he stood for a long time at the door, at a loss what to do, dressed in worn-out rags.

Tam tuṅga|bhavana|valabhi|  
 jāl|āntarato vaṇik pariññāya  
 n' ḫocchvasiti naṣṭa|cetaḥ  
 tādita iva mūrdhni vajreṇa.  
 Upasṛtya manda|mandam  
 katham api samprāpta|nirjan'āvasaraḥ  
 tam yācate sa puruṣaḥ  
 sva|dravīṇam prakaṭit'ābhijñah.  
 Tam vadati so 'nya|drṣṭih  
 sa|bhrū|bhaṅgam vidhūta|hast'āgrah:  
 «vañcaka|vacanah pāpo  
 vṛtti|ksīṇah kuto 'yam āyātah?  
 Kas tvam? kasya suto vā?  
 darśanam api na smarāmi, kiṁ kathanaiḥ?  
 ahaha kadā kutra katham?  
 vada! kasya kim arpitaṁ kena?  
 2.30 Paśyata kaṣṭham aniṣṭah  
 kali|kālāḥ kīdṛśo 'yam āyātah!  
 matto 'rtham eṣa vāñchati  
 loko jānāti vā sarvam.  
 Haragupta|kule 'smākam  
 nikṣepa|grahaṇam apy asam̄bhāvyam,  
 kiṁ punar apahnav'|ōdgata|  
 ghorā|mahā|pātaka|sparśah?  
 Tad api sa tad"ābhiśamṣī  
 samtyājyo 'yam janah katham mahatām?  
 kathaya dinam! tad|divase  
 likhitam sarvam, svayam paśya!  
 Vṛddho 'ham, nyasta|bharaḥ  
 putre, sa hi vetti likhitam me.»

The merchant recognized him through the lattice-window in the pinnacle of his lofty mansion and his mind went numb, his breath ceased, he felt as if a thunderbolt had struck him on his head.

Hesitantly, the man approached him, when he managed to find an uncrowded opportunity. He refreshed his memory, and asked for his money.

The merchant averted his eyes, frowned, shook his fingers and said to him:

“Where has this evil wretch without any livelihood come from, spouting falsehoods?

Who are you?

Whose son?

I do not remember ever seeing you:

How could I have talked with you?

Huh? When? Where? How?

Speak up!

Who gave what to whom?

Woe! Behold! What has it come to in this accursed, dark 2.30 age. This lunatic demands money, or else the public will hear all about it. In our Hara-gupta\* family even accepting a deposit is unheard of, never mind the insinuation of the perfidious, capital offence resulting from calumny.

But on the other hand, how can the great simply ignore a man who insults with such an accusation? Say what day it was! Everything was recorded on that day. See for yourself!

I am old. I have passed on the burden of management to my son. He knows for sure what I have written.” With this

iti tena vinaṣṭa|dhṛtiḥ  
sa visṛṣṭas tat|sut'|ântikam̄ prāptah.

«Tāto jānāti!» «sa me putro  
jānāti likhitam akhilam̄ yat!»

iti tasya bhavati suciram̄  
gat'|āgatam̄ kandukasy' ēva.

2.35 Rāja|kula|dvāra|gate  
tasmin prāyopaves'|ârthe  
sahate narapati|kopam̄  
tyajati kirāṭo na rūpakasy' āmśam.

Paripīḍitaḥ sa rājñā  
vividhair api yātanā|śastraiḥ  
«mama haste nikṣiptam̄  
kim̄ cin nāst' īti» vakty eva.

Aurvā iv' āti|lubdhā  
bhavanti dhanā|lavaṇa|vāri|bahu|trṣṇāḥ  
trṇa|lavam iva nija|deham̄  
tyajanti leśam̄ na vittasya.

Devam̄ dhan'|âdhinātham̄  
Vaiśravaṇam̄ sakala|sampadām̄ nilayam  
Śukraḥ provāca purā  
vitt'|ârthī bāla|mitram abhyetya:  
«Pūrṇāḥ, sakhe, tav' āyam̄  
vibhavo vijit'|āmar'|âsur'|aiśvaryah  
harṣam̄ vidadhāti param̄  
suhṛdām̄ śokam̄ ca śatrūṇām̄.

the merchant showed him the door. Faltering in determination, he went to see the son.

“Father knows!”

“My son knows all that I have recorded!”

In this manner he went to and fro like a ball, interminably.

When he reached the gate\* of the royal court and started <sup>2.35</sup> a solemn fast of starvation,\* the merchant suffered the king’s wrath, yet he did not give up a fraction of the money.

Even though the king had him tormented with all kinds of instruments of torture, all he would say was: “Nothing was handed over to me!”

The excessively avaricious  
are like submarine fires thirsting  
for the salt-water that is wealth.  
They will give up their own bodies  
as though they were bits of straw,  
but not even a little bit of money.

Long ago,\* Shukra,\* in need of money, approached his boyhood-friend Vaishrávana, the God of wealth, the fund of all affluence, and spoke:

“My friend! Your abundant glory, surpassing in majesty the Gods and titans, gives utter joy to your friends and grief to your enemies.

2.40    Tvayi suhṛdi vitta|Nāthe  
       niḥsvo 'ham bahu|kuṭumba|saṁbhāraḥ  
       sama|duḥkha|sukhaṁ mitraṁ  
       svādhīnatay” ôditam̄ praśāṁsanti.  
       Yaśasi vihit'ādarāṇāṁ  
       arthibhir upajīvyamāna|vibhavānām  
       abhijāta|vamśajānāṁ  
       suhṛd|upayogyaḥ śriyo mahatām.  
       Upanatam atipuṇya|cayaiḥ  
       saṁpūrṇam̄ rakṣitam̄ ca yatnena  
       saṁpadi vipadi trāṇam̄  
       bhavati nidhānam̄ ca mitraṁ ca.»  
       Ity|uktaḥ sa|pranayam  
       Daity'ācāryeṇa nirjane Dhanadah  
       tam uvāca vicintya ciram̄  
       saṁruddhaḥ sneha|lobhābhyaṁ:  
       «Jānāmi bāla|mitraṁ  
       tvām aham atyanta|saṁbhṛta|sneham.  
       kim tu na jīvita|jīvam̄  
       draviṇa|lavam̄ tyaktum īśo 'smi.

2.45    Sneh'ārthī bandhu|janah,  
       kāryair bahubhir bhavanti mitrāṇi,  
       dārāḥ sutāś ca sulabhā,  
       dhanam ekaṁ durlabhaṁ loke.  
       Ati|sāhasam ati|duṣkaram  
       aty|āścaryaṁ ca dānam arthānām.  
       yo' pi dadāti śarīram̄  
       na dadāti sa vitta|leśam api.»

While you, my friend, are the God of wealth, I, penniless, am burdened with a huge family. A friend, constant in happiness and hardship, who has achieved financial independence, is acclaimed. 2.40

It is quite in order for friends to avail themselves of the wealth of the great, who are earnest about their reputation, upon whose magnanimity the needy depend, who are born in illustrious lineages.

A plentiful treasure-trove and a friend are both won by amassing stockpiles of exceptional merits. In prosperity they are safeguarded with care, and in adversity they afford protection."

Thus, in all sincerity, the preceptor of the Daityas confided in him in private. The God of wealth pondered this for a long while, torn between affection and avarice, and finally said to him:

"I remember you as my boyhood companion with affection beyond all measure.\* But I cannot afford to give up even a minuscule sum of money, the essence of life.\*

A kinsman is someone who demands affection,  
friends can be made by all kinds of favors,  
wives and sons are easy to come by,—  
it is wealth alone  
that is difficult to win in this world.

2.45

Giving away money is extremely rash,  
is beset with difficulties,  
is a most startling feat.  
Even someone who is ready to give up his own body  
could not give up even a paltry amount of money."

Ity|āśā|parihāraiḥ  
     pratyākhyāto Dhan’|âdhināthena  
 bhagna|mukho lulita|matiḥ  
     lajjā|vakro yayau Šukraḥ.  
 Sa vicintya gṛhe suciram  
     sacivaiḥ saha māyayā mahā|yogī  
 hartum draviṇam aśeṣam  
     viveśa hr̥dayam Dhan’|ēśasya.  
 Šukr’|āviṣṭa|śarīro  
     Vaiśravaṇaḥ sakalam adbhuta|tyāgah  
 tat|kr̥ta|saṅketebhyaḥ  
     pradadau vittam dvi|jātibhyaḥ.  
 2.50 Kauberam dhanam akhilam  
     hr̥tvā yāte ’tha dānav’|ācārye  
 suciram Dhan’|âdhināthah  
     śuśoca vijñāya tām māyām.  
 Hasta|nyasta|lalāṭah  
     saha Šaṅkha|Mukunda|Kunda|Padm’|ādyaiḥ  
 samcintya Šukra|vikṛtim  
     sa jagād’ ḍoṣṇam viniḥsvasya:  
     «Suhṛdā marma|jñena  
         vyājān māyavīn” âti|lubdhena  
 dhūrtena vañcito ’ham  
     Daity’|āśraya|durjayena Šukreṇa.  
 Adhunā dravya|vihīnas  
     tṛṇa|lava|laghutām kṣaṇena samprāptah  
 kathayāmi kasya duḥkham?  
     karomi kim vā? kva gacchāmi?

Repudiated by the God of wealth, Shukra departed with a haggard face, his hopes dashed. His mind was reeling, and he was bent low with shame.

Back at home, he plotted with his counsellors for a long time. Then the great yogi magically possessed\* the heart of the God of wealth in order to deprive him of all of his money. With his body possessed by Shukra, Vaishrávana became startlingly generous and gave all of his wealth to brahmins who were in league with Shukra.

After he had relieved Kubéra of all of his wealth, the 2.50 preceptor of the Daityas withdrew. The God of wealth then perceived the scheme and grieved for a long time.

He put his head in his hands and brooded over Shukra's sorcery with Shankha, Mukúnda, Kunda, Padma etc.\* He lamented with a hot sigh:

“I have been duped by a thoroughly avaricious sorcerer masquerading as a friend. The evil Shukra knows my weaknesses, and he is unassailable since he has the support of the *daityas*.

Now, bereft of wealth, I have all of a sudden become as insignificant as piece of straw. To whom can I confide my grief? What can I do? Where can I go?

Dhana|rahitaṁ tyajati jano,  
 jana|rahitaṁ paribhavāḥ samāyānti.  
 paribhūtasya śarīraṁ  
 vyasana|vikāro mahā|bhāraḥ.

2.55 Dayiteṣu śarīravatāṁ  
 bata Dharmalat”|ālavāleṣu  
 draviṇeṣu jīviteṣu ca  
 sarvam yāti prayāteṣu.

Vidvān subhago mānī  
 viśruta|karmā kul’|ōnnataḥ śūraḥ  
 vittena bhavati sarvo,  
 vitta|vihīnas tu sad|guṇo ’py aguṇaḥ.»

Iti duḥsaha|dhana|viraha|  
 kleś’|ānala|śoṣit’|āśayo Dhana|paḥ  
 sucirām vimṛṣya sacivair  
 devam Šarvam yayau śaranam.  
 Prāk|pratipanno ’tha sakhā  
 viśva|śaranyo Maheśvaras tena  
 vijñapto nija|vṛttam  
 dūtam visasarja Šukrāya.

Dūt’|āhūtam sahasā  
 prāptam Šukram dhana|prabhā|śukram  
 añjali|viracita|mukuṭam  
 provāca puraḥ|sthitaṁ Purajit:

2.60 «Mitram ayam Draviṇa|patiḥ  
 bhavatā bata! vañcitaḥ kṛta|jñena  
 mitra|drohe prasarati  
 na hi nāma janaḥ kṛta|ghno ’pi.  
 Agaṇita|yaśasā tyakta|

Retainers desert a man stripped of wealth.  
 Without attendants, a man is shown contempt.  
 The body of a disgraced man becomes a heavy burden,  
 a pernicious blight.

Alas! When riches or life, 2.55  
 cherished by embodied beings,  
 irrigation basins for the vine of the Law,  
 are lost, all is lost.

A man with money becomes all:  
 wise, handsome, respected, renowned, noble, valorous;  
 but without money,  
 even a virtuous man becomes infamous."

The God of wealth, his hopes parched by the fire which was the unbearable misery of losing his wealth, deliberated with his counsellors for a long time, then sought refuge with the God Shiva. Long ago he had gained a friend in Shiva, a refuge accessible to everyone. Appraised of events, Shiva sent a personal envoy to Shukra.

Summoned by the envoy, Shukra presented himself at once, dazzling with the splendor of wealth, with a crown made of his hands folded in reverence. Shiva, the destroyer of the citadel, spoke to him as he stood before him:

"Dear me! Though fully conscious of your obligations, 2.60  
 you have cheated this friend of yours, the God of wealth.  
 Not even a selfish ingrate goes as far as harming a friend. My good man! Who has ever deceived an affectionate friend, innocent and trusting, as you have, heedless of your reputation, straying from your station?

sthitinā sādho tvayā yathā kena  
 snigdhe suhṛdi nirāgasi  
 viśvaste vañcanā kriyate?  
 Etat kiṁ śruta|sadṛśam  
 tvad|vrata|yogyam kul'|ânurūpam vā  
 kṛtavān asi yat sumate  
 paribhūta|guṇ'|ôdayam karma?  
 Kim ayaṁ sunay'|âbhyaśah  
 praśamo vā guru|jan'|ôpadeśo vā  
 mati|vibhavaḥ saha|jo vā  
 vañcakatām yena yāto 'si?  
 Kasya na dayitaṁ vittam?  
 cittam hriyate na kasya vittena?  
 kiṁ tu yaśo|dhana|lubdhā  
 vāñchanti na duṣkṛtair arthān.

2.65 Mā mā malinaya vimalam  
 bhṛgu|kulam akhilam malena lobhena.  
 lobha|jala|do hi śatruḥ  
 viśada|yaśo|rāja|hamśānām.

Tyaktvā kīrtim anantām  
 anil'|ākula|jala|lav'|ôpamān arthān  
 gṛhṇāti yaḥ sa madhye  
 dhūrtānām kīdṛśo dhūrtah?

Utsṛjya sādhu|vṛttam  
 kutila|dhiyā vañcitaḥ paro yena  
 ātm" āiva mūḍha|matinā  
 hata|sukṛto vañcitas tena.

Does this befit your learning, is it compatible with the vows you observe, is it in keeping with your lineage, wise man, that you have done a deed springing from a disregard of virtue?

Was it perhaps your adherence to prudent conduct, or your practice of tranquility, or the instruction of your teachers, or your inborn high-mindedness, that led you to become a fraud?

To whom is wealth not dear? Who is not fascinated by wealth? But those who long for the wealth of a good reputation do not aspire to gain riches by illicit means. Do not! Do not besmirch the entire, unsullied lineage of Bhrigu with the stain of avarice! For the cloud of avarice is the enemy of the swans of untainted repute. 2.65

What a villain among villains is he  
who throws away immortal fame and prefers riches,  
which are like droplets of water  
blown about by the wind?

He who strays from good conduct  
and with wily cunning deceives another,  
that simpleton deceives only himself,  
wiping out meritorious deeds done in the past.

Nipatita|dūsita|yaśasāṁ  
 nava|kisalaya|komalā prakṛty” āiva  
 apavāda|viṣa|tar’|ūtthaiḥ  
 āmodair mūrchitā lakṣmīḥ.

Na hi nāma saj|janānāṁ  
 śuddha|yaśah sphatiķa|darpaṇo vimalaḥ  
 paribhava|duḥkhita|janatā|  
 niśvāsair malinatām eti.

2.70 Asamañjasam atimalināṁ  
 mohād vyaktiṁ samāgataṁ karma,  
 tasya viśuddhiḥ kriyatāṁ  
 para|vitta|samarpaṇen’ āiva.

Apavāda|dhūli|dhūsaram  
 amala|yaśo mrjyatāṁ sva|hastena!  
 asmad|vacanaṁ kriyatām!  
 para|dhanam utsṛjyatām etat!»

Ity|uktah s’|ānunayāṁ  
 tri|bhuvana|guruṇ” āpi Deva|devena  
 para|dhana|nibaddha|trṣṇāḥ  
 provāca kṛt’|āñjaliḥ Śukraḥ:  
 «Bhagavan, bhavataḥ śāsanam  
 amar’|ēndra|kirīṭa|koṭi|viśrāntam  
 laṅghayati ko nu mohād  
 daurgatyāṁ sattva|hāri yadi na syāt?

Yasya kṣīṇasya gṛhe  
 bhṛtyā dārāḥ sutāś ca sīdanti  
 kāry’|ākārya|vicāro  
 dravīn’|ādāneṣu kas tasya?

For those who have fallen  
 and whose reputation has become tarnished,  
 good fortune,  
 which is by nature delicate  
 like a freshly sprouted tendril,  
 wilts with the fumes  
 given off by the toxic tree of infamy.\*

For indeed, the pure repute of the virtuous,  
 is a veritable stainless crystal mirror,  
 that does not become tarnished  
 by the sighs of people anguished by humiliation.

Make amends for this unbecoming, despicable deed, per- 2.70  
 petrated out of folly, by simply returning the money belong-  
 ing to another.

Wipe clean with your own hand your pure reputation,  
 soiled by the dust of condemnation! Do what we say! Re-  
 linquish the money belonging to another!"

Even though he was thus spoken to in conciliatory tones  
 by the God of gods, Shiva, the teacher of the triple world,  
 Shukra, resolute in his craving for another's wealth, folded  
 his hands and spoke:

"Blessed one! Who would foolishly dare transgress your  
 command which rests on the myriad crowns of the foremost  
 Gods, were it not that destitution had robbed his good  
 sense?

What deliberation of right or wrong in the procuring  
 of money can there be for a wretch in whose house his  
 retainers, wives and sons languish in despair?

2.75 Mitram ayam Dhana|nātho  
 vipadi trāṇam vicintitah satatam.  
 vṛddhiṁ yātah sumahān  
 āśā|bandhaś ca me hṛdaye.  
 Abhyetya yācito 'pi  
 tyaktvā lajjāṁ mayā vigata|lajjaḥ  
 cicched' āīṣa mam' āśāṁ  
 sahasā pratiṣedha|śastreṇa.  
 Tena prahṛtam aśastram  
 dāho 'nagniś ca nirviṣam maraṇam  
 vihitam śaṭhena mohād  
 āśā|bhaṅghaḥ kṛto yena.  
 Tasmān mam' āīṣa śatruḥ  
 sukṛta|samaṁ śatru|vañcan" āpāpam.  
 riktaśya nirapavādo  
 vyājen' ḍopārjito 'py arthaḥ.  
 Aṇu dhanam api na  
 tyājyam mama bhavatā jñāpīte satyam  
 vittam jīvitam agryam.  
 jīvita|hānir dhana|tyāgaḥ.»

2.80 Iti bhāṣamānam asakṛd  
 Daitya|gurum prārthitam punar bahuśaḥ  
 kavalī|cakāra sahasā  
 pratiṣedha|rūṣā Virūpākṣaḥ.  
 Jathar'|āntare Purāreh  
 pralay'|ānala|vipula|bhīṣaṇ'|ābhoge  
 prakvāthyamāna|kāyah  
 Šukraś cukrośa s'ākrośaḥ.

I had always considered the God of wealth as my friend, 2.75 and a shelter in adversity. A great expectation had grown strong in my heart.

Even though I approached him and begged him, swallowing my pride, he, unabashed, brusquely severed my hope with the blade of rejection.

That miscreant ignorantly shattered my hopes, wounded me without a weapon, burnt me without fire, brought death without venom.

Therefore he is my foe. Deceiving an enemy is equivalent to a good deed, and not a sin. The wealth of an indigent man, even if won by guile, is beyond reproach.

I need not give up even an atom of wealth when you yourself have rightly just said that *fame : wealth* is the vital spark. Giving up wealth is to lay down one's life.”\*

The teacher of the Daityas kept on prevaricating in this 2.80 way despite many repeated appeals. Angry at his obstinacy, the three-eyed Shiva suddenly swallowed him down.

Shukra shrieked and cursed as his body stewed in the terrifying cavern suffused with the world-ending fire inside the belly of Shiva.

«Tyaja dhanam!» iti Viṣamadṛśā  
 punah punah prerito 'vadac Chukraḥ  
 «nidhanaṁ mam' āstu bhagavan  
 Dhanadaṁdhanam n' ānujānāmi.»  
 Atha dhāraṇā|pravṛddha|  
 jvalana|jvālā|sahasra|vikarāle  
 Šukraś cukrośa bhṛśam  
 ghorā|gabhīre Har'|ōdare patitah.  
 Tam uvāca Deva|devah:  
 «tyaja durgraha|dagdha para|vittam!  
 asminn udara|mah"|"ōdadhi|  
 vadav"|"āgnau mā gamaḥ pralayam..»

2.85 So 'vadat: «ati|śaya|tāpa|  
 sphuṭit'|āsthī|vasā|pravāha|bahal'|"āgnau  
 varam iha maraṇam śreyo  
 draviṇā|kaṇam na tyajāmi s'|"ōcchvāsaḥ..»  
 Punar api ghoratar'|"ōdgata|  
 kāl'|ānalā|dhāraṇ"|"ānale jvalati  
 Šukraś cakre Devyāḥ  
 stotram kṣaṇa|leśa|śeṣ'|"āyuḥ.  
 Stotra|pad'|"ārādhitayā  
 Gauryā praṇaya|prasādite Rudre  
 tad|vacasā labdha|dhṛtiḥ  
 śukra|dvāreṇa nirayau Šukraḥ.  
 Evam sva|bhāva|lubdhāḥ  
 tīvratarām yātanām api sahante  
 na tu saṁtyajanti vittam  
 kauṭilyam iv' ādhamaḥ sahajam.

“Yield the money!” Again and again Shiva urged him. Shukra said: “Let me die, Blessed one! I will not give back the money of the God of wealth.”

Then Shukra plummeted downwards into the horrifying depths of Shiva’s bowels, horrendous with thousands of seething flames intensified by his yogic fixation,\* and wailed aloud.

The God of gods said to him: “Stubborn wretch! Give up the money of another! Don’t perish in the submarine fire in my stomach-ocean!”

Shukra replied: “I prefer death here in this conflagration 2.85 fanned up with the marrow-fat streaming from my bones cracking asunder by the extreme heat. I will not surrender any money as long as I breathe.”

As the flames of Shiva’s yogic fixation and the ferocious world-ending fire flared up yet more, Shukra, with the last remaining moments of his life, composed a hymn to the Goddess.

Then Gauri, propitiated by the words of his hymn, affectionately appeased Shiva, and Shukra regained his stability by Shiva’s command and came forth as Shiva’s semen.

So, those avaricious by nature endure even savage torture without giving up money, just as lowborn wretches cannot give up their inbred dishonesty.

THE THREE SATIRES: KSHEMÉNDRA

Tasmāl lobha|samutthā  
kapaṭa|kalā kuṭila|vartinī māyā  
lubdha|hṛdayeṣu nīvasati.  
n' ālubdho vañcanām kurute.

iti mahā|kavi|śrī|Kṣemendra|viracite  
Kalā|vilāse  
lobha|varṇanaṁ nāma  
dvitīyah sargah.

## THE GRACE OF GUILE 2: GREED

Therefore, the art of fraud, born from avarice, a delusion  
which moves crookedly, dwells in the hearts of the greedy.  
A man who is not greedy does not cheat.

The second canto,  
named the description of avarice,  
in the “Grace of Guile” composed by  
the great poet Ksheméndra.



THE GRACE OF GUILE  
3. LUST

K ĀMAH kamanīyatatā  
kim api nikāmam\* karoti sammoham.  
viṣam iva madhunā sahitam  
madhuratayā jīvanaṁ harati.

Ete hi *kāma/kalitāḥ*  
*parimala/līn’/āli/valaya/humkāraiḥ*  
*sūcīta/dānāḥ kariṇo*  
*badhyante kṣipram abalābhīḥ.*

Pād’āghātam daśana/  
*cchedy’/ānikuṣa/ghaṭana/nigada/samrodhān*  
*viṣaya/muṣitāḥ kar’/īndraḥ*  
kim na *smara/vañcītāḥ* sahate?

Dīrgha|vyasana|niruddho  
bhrū|bhang’|ājñā|vidheyatām yātah  
viṣaya|vivaśo manusyah  
keliśikhand” iva nartyate strībhīḥ.

**S**ENSUALITY, BY ITS ALLURE,  
somehow manages to make infatuation desirable.  
It destroys life by its sweetness,  
like a poison taken with honey.

For *elephants* : *men*,  
*maddened by passion* : *incited to lust*,  
*with their rut-fluid betrayed by the buzzing of encircling*  
*bee-swarms attracted by its fragrance*  
: *by the tinkling sounds of perfumed bracelets arrayed in*  
*rows, and who bring suitably lavish gifts*,  
are quickly *bound by their hind-legs* : *embraced by*  
*women.*\*

Does not a mighty *elephant* : *lover*,  
*deprived of his open range* : *blinded by sensual pleasures*,  
*tricked by affection* : *duped by Cupid*,  
endure being kicked,\*  
*let itself be shorn of its tusks* : *endure bites*,  
*driven with a goad* : *nail scratches*,  
and *fettered with iron chains* : *entwining in erotic*  
*gymnastics?*\*

Women make a man,  
rendered impotent by severe vices,  
tamed to obey commands given by raised eye-brows,  
overpowered by sensual pleasures,  
dance like a pet peacock.

THE THREE SATIRES: KSHEMÉNDRA

3.5 *Rakt'ākarṣaṇa/saktā*

*māyābhīr moha/timira/rajanīṣu  
nāryaḥ piśācikā iva  
haranti hṛdayāni mugdhānām.*

Rāgi|mṛga|vāgurāṇāṁ  
hṛdaya|dvipa|bandha|śrṅkhal'|āughānām  
vyasana|nava|vallarīṇāṁ  
strīṇāṁ na hi mucyate vaśa|gah.

Samsāra|citra|māyāṁ  
Śambara|Māyāṁ Viṣṇu|māyāṁ ca  
yo jānāti jit'|ātmā  
so 'pi na jānāti yoṣitāṁ māyāṁ.

Kusuma|sukumāra|dehā  
vajra|śilā|kāthina|hṛdaya|sadbhāvāḥ  
janayanti kasya n' āntaḥ  
vicitra|caritāḥ striyo moham?

*Women, intent on attracting impassioned men  
on nights dark with infatuation,  
steal the hearts of the simple-minded with cunning,  
just like demonesses,  
: intent on drinking blood,  
seize the hearts of their innocent victims  
with sorcery on nights dark with witchcraft.\**

3.5

There is no escape for those under the sway of women,  
for they are snares  
for the deer that are impassioned men,  
they are a throng of chain-fetters  
for the elephant that is the heart,  
they are the thriving tangle-weed that is addiction.

Even a self-realised person,  
who understands the strange delusion of transmigration,  
the sorcery of Shámbara,  
and Vishnu's Maya,  
cannot grasp the deception of women.

With bodies as delicate as flowers,  
with hearts tough like slabs of diamond,  
whom do women, with their bizarre behavior,  
not trouble deep within?

THE THREE SATIRES: KSHEMÉNDRA

Anurakta|jana|viraktā  
 namr’|ôtsiktā virakta|rāgiṇyah  
 vañcaka|vacan’|āsaktā  
 nāryo ’sadbhāva|bhāṣiṇyah.

3.10 Jātaḥ sa eva loke  
 bahu|jana|dr̥ṣṭā vilāsa|kuśal’|ângī  
 dhairyā|dhvamsa|patākā  
 yasya na patnī prabhur gehe.

Vijitasya mada|vikāraih  
 strībhir mūkasya naṣṭa|samjñasya  
 gr̥ha|dhūli|paṭalam akhilam  
 vadane nikṣipyate bhartuh.

Kṛtak’|āparisphuṭ’|âkṣara|  
 kāma|kalābhiḥ sva|bhāva|mugdha” êva  
 tilakāya candra|bimbaṁ  
 mugdha|patiṁ yācate praudhā.

Svaira|vihāra|gat’|āgata|  
 khinnāyās tīrtha|darśana|vyājaiḥ  
 bhartā vilāsa|vijitah  
 caranau mṛdnāti capalāyāḥ.

Women are hostile to those who show affection,  
 contemptuous of the subservient,  
 infatuated with the indifferent,  
 full of regard for the words of fraudsters,  
 and inclined to lie.

Only that man becomes master of his house,  
 who has a wife who is not frequented by many people,  
 whose limbs are not good at flirting gestures,  
 who is not a banner to the ruin of fortitude.

3.10

Women empty the whole dustbin  
 of household rubbish\*  
 into the face of their husband who,  
 stupefied by infatuation,  
 remains dumb and witless.

In a loving, sweet tone with artificially indistinct syllables,  
 the bossy matron,  
 as though she were a naturally artless girl,  
 begs her dim husband  
 for the moon-disk as her forehead-ornament.

The fickle woman exhausts herself  
 by coming and going to amuse herself at will  
 with her lovers  
 under the pretext of going to see sacred fords.  
 Her husband, taken in by her affected coyness,  
 then massages her feet.

Nayana|vikārair anyam  
 vacanair anyam viceṣṭitair anyam  
 ramayati suraten' ânyam  
 strī bahu|rūpā sva|bhāvena.

3.15 Nija|pati|capala|kuraṅgī  
 para|taru|bhṛṅgī sva|bhāva|mātaṅgī  
 mithyā|vibhrama|bhaṅgī  
 kuṭila|bhujaṅgī nijā kasya?  
 «Bahu|vidha|taruṇa|nirargala|  
 saṃbhoga|sukh'|ârtha|bhoginī veṣyā  
 dhany” êti» vadanti sadā  
 s'|ôcchvāsā nirjane nāryah.

Capalā tiṣṭhati harmye  
 gāyati rathy”|âvalokinī svairam  
 dhāvaty akāraṇam vā  
 hasati sphatik’|âśma|māl” êva.

«Paśur iva vaktum kartum  
 kiṃ cid ayaṇ mama patir na jānāti»  
 uktv” êti gṛhe sva|janam  
 puruṣa|vyāpāram aṅganā kurute.

Pratyutthānam kurute  
 vyavahāra|gat’|āgataiḥ svayaṇ yāti  
 uccair vadati ca gehe  
 gṛhiṇī jīvan|mṛtasy’ êva.

She loves one man by flirting with her eyes,  
 another with her words,  
 another with her gestures,  
 another physically—a woman inherently has many forms.\*

A female antelope inconstant to her mate,  
 a female bee on another's tree,  
 an outcaste by nature,  
 a wave of false coquetry,  
 a crooked serpent  
 —whose is she?

3.15

When alone, women always sigh, saying:  
 “Fortunate is a courtesan,  
 enjoying the pleasure of free union with many youths!”\*

She is unpredictable: either she remains in her mansion,  
 sings and at will casts an eye on the street below,  
 or she runs or laughs for no reason,  
 seemingly garlanded with a rosary of rock-crystal.

“Like a brute,  
 this husband of mine does not know how to say or do  
 anything,”  
 saying this to her servants in the house,  
 the woman takes over the man's business.\*

The wife,  
 whose husband may as well be dead while still alive,  
 welcomes visitors,  
 goes herself for routine business,  
 and raises her voice in the house.

THE THREE SATIRES: KSHEMÉNDRA

3.20 Īrṣyālu|vṛddha|bhāryā  
 sevaka|patnī niyogi|kāntā vā  
 kāru|kuśilava|nārī  
 lubdha|vadhūḥ sārthavāha|vanitā vā;  
 Goṣṭhī|viharaṇa|śilā  
 taruṇa|jane vatsalā prakṛty” āiva  
 para|guṇa|gaṇane saktā  
 nija|pati|doṣ’|ābhidhāyinī satatam;  
 Alpa|dhanā bahu|bhogā  
 rūpavatī vikṛta|rūpa|bhāryā vā  
 mugdha|vadhūḥ sakala|kalā  
 mānavatī nīca|saṃgam’|ōdvignā;  
 Dyūta|madhu|pāna|nityā  
 dīrgha|kathā|gīta|rāgiṇī|kuśalā  
 bahu|pumś|calī|vayasyā  
 śūra|jane prakṛti|pakṣa|pāt” āiva;  
 Tyakta|gr̥ha|vyāpārā  
 bahu|vidha|veṣā nirargala|tyāgā  
 pratyuttara|sa|pratibhā  
 satya|vihīnā sva|bhāva|nirlajjā;  
 3.25 Kuśal’|ānāmaya|vārtā|  
 praśna|parā prīti|peśal’|ālāpā  
 vijane vividha|krīḍā|

The wife of a jealous old man,  
 the wife of a servant,  
 or the spouse of a commissioner,\*  
 the woman of an artisan or a performer,  
 the wife of a lecher,\*  
 the wife of a caravan-leader;  
 A woman accustomed to frequenting congregations,  
 a woman by nature fond of young people,  
 a woman addicted to recounting the virtues of other men,  
 a woman who incessantly lists the faults of her own husband;  
 A poor woman who spends much,  
 a beautiful woman or the wife of a misshapen man,  
 the wife of a naive man,  
 a woman proud of her skill in all of the arts,  
 a woman excited by associating with lowly people;  
 A woman who is always gambling and drinking,  
 a woman accomplished in singing musical modes,  
 songs and telling drawn out tales,  
 a woman whose companions have many affairs,  
 a woman who instinctively is partial to intrepid men;  
 A woman who neglects her household duties,  
 a woman with a large wardrobe of garments,  
 a woman free to leave the house,  
 a woman who gives audacious answers,  
 a woman without honesty,  
 an inherently shameless woman;  
 A woman given to queries about welfare,  
 health and gossip,  
 a woman whose speech is tender with affection,  
 a woman who is publicly a loyal Sávitri\* but in secret,

THE THREE SATIRES: KSHEMÉNDRA

ḍambara|śauṇḍā prakāśa|Śāvitri;  
Kratu|tīrtha|sura|niketana|  
gaṇaka|bhiṣag|bandhu|geha|gamanā|parā  
bhojana|pāna|bahu|vyaya|  
yāg'|ōtsava|kāriṇī sva|tantr” ēva;  
Bhiksuka|tāpasa|bhaktā  
sva|jana|vimuktā mano|ram'|āsaktā  
darśana|dīksā|raktā  
dayita|viraktā samādhi|samyuktā;  
Goṣṭhī|rañjana|mitrā  
vacana|vicitrā sa|śabda|pādatrā  
gala|dhṛta|yāga|pavitrā  
vijñeyā naṣṭa|cārītrā.

*Satat’/ānurakta/dosā*

*mohita/janatā bahu/grahāś capalāḥ*  
*saṃdhyāḥ striyah*  
*piśācyo rakta/cchāyā/harāḥ krūrāḥ.*

is addicted to an entanglement  
of all kinds of amorous sports;

A woman keen to visit sacrifices,  
sacred fords, temples, astrologers,  
physicians, and relatives,

a woman who, as though she were independent,  
arranges festivals of ceremonial offerings  
with great expense for drink and food;

A woman devoted to monks and ascetics,  
a woman abandoned by her kinsfolk,

a woman attached to pleasant things,  
a woman desiring to see icons and have initiations,

a woman separated from her lover,  
but with him in meditation;

A woman whose friends divert themselves  
with social functions,

a woman who entertains with her words,  
a woman with clattering shoes,

or a woman with sacrificial grass around her neck,  
—such like must be known as a woman of loose conduct.

Women are twilight-skies,  
*are ever fond of vices : ever reddening the night,*  
*delude people : delight people,*  
*take many men : are full of planets,*  
*are inconstant : last but a short while;*  
 they are cruel demonesses  
*beautiful with red cheeks : drawn by the life-glow of*  
*blood.*

THE THREE SATIRES: KSHEMÉNDRA

3.30 Kasya na vāhana|yogyā  
 mugdha|dhiyas tuccha|śāsane lagnāḥ  
 śaṁḍhatayā praśama|rucāḥ  
 capalāsu strīṣu ye dāntāḥ?

Śrīngāra|śaurya|kathanam  
 asamañjasā|dāna|varṇanā vividhāḥ  
 etāvad eva tāsām  
 amantra|yantram vaśī|karaṇam.

Kali|kāla|timira|rajanī|  
 rajani|carīṇāṁ sahasra|māyānām  
 strīṇāṁ nr̄śāṁsa|caritaiḥ  
 kasya na samjāyate kampah?

Nirjita|dhana|pati|vibhavo  
 babhūva bhuvi viśruto vanīn|nāthah  
 Dhanadatto nāma purā  
 ratnānām āśrayah payodhir iva.  
 Tasy' ābhavad vibhūtiḥ  
 mūrt" ēva Mano|bhuvah sulalit'|āṅgī  
 tanayā nayana|vilāsaiḥ  
 vijit'|āśā Vasumatī nāma.

3.35 Pradadau sa tām aputraḥ  
 putra|pade vinihitāṁ priyām putrīm  
 vanīje vibhava|kul'ōdaya|  
 tulyāya Samudra|dattāya.  
 Ramamāṇah sa tayā saha  
 harin"|ākṣyā śvaśura|mandire suciram  
 prayayau kadā cid agre  
 dvīp'|āyātasya sārthasya.

For whom might naive men,—  
obedient to the slightest whim of women,  
who have lost their dignity

because they have become emasculated,  
who are subdued among women,—  
not serve as beasts of burden?

Bragging of audacity in love,  
and various boasts of gifts to unworthy people,\*  
this is sufficient to captivate\* women  
without using mantras or yantras.

Who does not tremble at the cruel deeds of women,  
who are night-stalkers  
on nights dark like the age of discord,  
who know thousands of sorceries?

Once, there was a world-famous merchant-prince called Dhana-datta who surpassed the God of wealth with his splendor. Like the sea, he was a repository of gemstones.

He had a voluptuous daughter called Vásumatí, the magnificence of the God of love embodied, as it were. With the playful movements of her eyes she had conquered the points of the compass.

Being sonless, he appointed his cherished daughter as heir 3.35  
in place of a son, and gave her in marriage to the merchant Samúdra-datta, her equal in wealth and noble lineage.

For a long time Samúdra-datta remained in his father-in-law's palace, enjoying the pleasures of love with the doe-eyed maiden. Then, the time came when he set out at the head of a trade caravan which had arrived from a foreign island.

Patyau yāte taruṇī  
 janaka|gṛhe harmya|śikharam ārūḍhā  
 vilalāsa vilāsa|mahī  
 keli|vilolā sakhibhiḥ sā.  
 Saudhe Manmatha|rūpaṁ  
 pṛthu|nayanā pathi dadarśa puruṣam sā  
 yam dṛṣṭv” āiva gat” āsyāḥ  
 kv’ āpi dhṛtiḥ kumati|kupit” ēva.  
 Sā tena capala|nayanā  
 sahasā muṣit” ēva hārita|vicārā  
 adhyavasāy’|āśaktā nitarām  
 saṃvaraṇe smara|vikārasya.

3.40 «Śīlam pālaya capale!

mā pātaya nimnag eva kula|kūlam»  
 iti tām avadad iv’ ôccaiḥ  
 kamp’|ākula|mukhara|mekhalā suciram.

Sā kṛtvā vidita|kathām  
 rahasi sakhīm ānināya tam taruṇam.  
 calitam hi kāminīnām  
 dhartum śaknoti kaś cittam?  
 Kāmaṁ kāma|vikāsaiḥ  
 surata|vilāsaiḥ sunarma|parihāsaiḥ  
 sahaja|prema|nivāsaiḥ  
 mumude sā svairiṇī tena.  
 Atha kṛta|nija|dhana|kṛtyaḥ  
 tvaritam dayitā|vilokan’|ōtkanṭhaḥ  
 aviśat Samudradattah  
 śvaśur’|āvāsam mah”|ārambhah.

While her husband was abroad, the young lady ascended to the spires of her father's palace and diverted herself by playing games on the amusement-terraces\* with her friends.

While she was among the spires, the large-eyed lady espied on the road a man, as beautiful as the God of love. No sooner had she seen him, than her self-control slipped away, as though angered by her improper thoughts.

The lady with tremulous eyes, deprived of her discernment, seemed as if she had been forcibly robbed by him, and was incapable of mustering enough purpose of mind to conceal the changes love had wrought in her.

Her girdle, tinkling because it was shaken by tremors,

3.40

seemed ever to call out to her in shrill tones:

“Hold on to your morals!

Do not drag down the limits of your family!”

In secret, she confided the affair to her friend and ordered: “Bring me that young man!” For, who can grasp the volatile mind of impassioned women?

The uninhibited woman made love with him to her heart's content, with rising passion, with playful gestures during intercourse, with wit and humor, and with lovesigns chosen at fancy.\*

Samúdra-datta, with great haste, settled his financial affairs, and, longing to see his beloved wife, he rushed home to his father-in-law's residence.

Vipula|mah”|ôtsava|lilā|  
 vyagra|janair bhoga|sāmpadām nicayaiḥ  
 ati|vāhya dinam̄ dayitā  
 sahitah̄ śayyā|gr̄he sa yayau.

3.45 Viracita|varatara|śayane  
 baddha|vitāne manorama|sthāne  
 j̄mbhita|saurabha|dhūpe  
 sura|gr̄ha|rūpe pradīpta|maṇi|dīpe.  
 Tatra sa madhu|kara|vilulita|\*  
 locana|kamalām̄ priyām̄ samādāya  
 mada|gaja iva nava|nalinīm̄  
 bheje rati|lālasaḥ̄ śayyām̄.  
 S” āpi h̄rday’|āntara/sthita/  
 para/puruṣa/dhyāna/baddha/lakṣ” āiva  
 tasthau nimīlit’|ākṣī  
 dhyāna|parā yogin” īva ciram.

Ālingana|paricumbana|  
 nīvi|vimokṣeṣu bahutar’|ōcchvāsā  
 patyau saṅkucit’|āṅgī  
 sasmāra tam eva śīla|haram.

Praṇaya|kupit” ēti matvā  
 mugdha|patis tām̄ Samudradatto ’pi  
 pranipatya cāṭu|kāraih̄  
 kim api yayāce prasādāya.

3.50 Para|puruṣa|rāgiṇīnām̄  
 vimukhīnām̄ praṇaya|kopa|vāmānām̄  
 puruṣa|paśavo vimūḍhā  
 rajyante yositām adhikam.

The day was spent with people revelling in the merriment of a huge festival, and with an exuberance of exquisite entertainments. Then he retired with his beloved wife to the sleeping-quarters.

They were furnished with an impeccable bed, covered with a canopy, delightfully appointed, suffused with fragrant incense, as beautiful as a palace of the Gods, and provided with gleaming jewel-inlaid lamps. 3.45

There, he took hold of his beloved, whose eye-lotuses were tremulous with flitting bee-pupils and, eager for love-making, he went to bed, just as a rutting elephant enters a pond full of fresh lilies.

Her thoughts, on the other hand, *centered on that other man who dwelt in her heart. She remained indifferent with her eyes shut for a long time like a Yóginí deep in meditation, who has fixed as the goal of her meditation the supreme soul which abides in the innermost heart.*

Time and again she sighed while he embraced her, kissed her and undid her garments. She shrank from her husband and remembered only him who had robbed her virtue.\*

Her naive husband Samúdra-datta thought her to be coquettishly feigning anger.\* He fell at her feet and tried hard to mollify her with honeyed words.

For dim-witted man-beasts are even more fascinated by 3.50 women infatuated with other men, who are standoffish and obstinate with feigned anger.

THE THREE SATIRES: KSHEMÉNDRA

Kim kriyate kāmo 'yam  
 para|gata|kāmaḥ sva|tantra|kāmaś ca?  
 bata Śāśa|dhara|raktāyām  
 Samḍhyāyām Bhāskaro rāgī.

Gūḍh'|ōpavana|nikuñje  
 nyastam sā vallabham sa|samketam  
 samcintya ciram sva|patim  
 viṣam iva saṃmūrchitā mene.  
 Nidrā|mudrita|nayane  
 pranaya|śrānte Samudradatte sā  
 utthāya racita|veṣā  
 śanakair gaman'|ōnmukhī tasthau.  
 Caurah kṣaṇe 'tha tasmin  
 madhu|matta|jane praviśya tad|bhavanam  
 gaman'|ōnmukhām apaśyan  
 mukhar'|ābharaṇām alakṣyas tām.

3.55 *Atṛ' āntare śāś'/āṅkah*

*śanakaiḥ Sura/rāja/vallabham kakubham  
 cakita iv' āśu cakampe  
 mīlīta/tārām samālingya.*

How can love manage to be both  
 aimed at dependency on another  
 and also aimed at being independent?  
 Alas! The Sun loves lady Twilight  
 who loves the hare-marked Moon.\*

For a long time she fantasized about her lover who lay waiting in a concealed bower in a grove as agreed, and swooning, she thought of her husband as venom.

At last, when Samúdra-datta's eyes were sealed by sleep, exhausted as he was by his attempts to placate her, she arose, quietly put on her garments, and paused, ready to leave.

Now, at that very moment, a thief entered the building while the people were intoxicated with wine. Unnoticed, he watched her as she stood there anxious to depart, tinkling with ornaments.

*Just then, the hare-marked moon,  
 which had slowly risen into the eastern quarter,  
 twinkling with stars,  
 suddenly flickered\* with a flash, as it were.  
 : The moon,  
 slowly embracing the lady of the eastern quarter,  
 beloved by the king of Gods,  
 who had shut her eyes,  
 suddenly trembled,  
 exhilarated, as it were.*

3.55

THE THREE SATIRES: KSHEMÉNDRA

Samkocita|kamalāyāḥ  
kumuda|vijṛmbhā|virājamānāyāḥ  
prasasāra Tuhina|kiraṇo  
Yāminyāḥ kapaṭa|hāsa iva.

*Ravi/paritāpa/srāntām*  
vīksya Divam prasarad/indu/s'/ānandām  
jahasur iva kumuda|vṛndaiḥ  
ali|kula|jhaṅkāra|nirbharā vāpyah.

Jagrāha rajani|ramaṇī  
śaśi|kara|hṛta|timira|kañcuk'āvaraṇā  
lajj"ānvit" ēva purataḥ  
kumud'āmod'ākul'āli|paṭala|paṭam.

Supta|jane 'tha niś"ārdhe  
candr'āloke'pi vimalatām yāte  
tamas' īva nirviśaṅkā  
sā śanakair upavanam prayayau.

The cold-rayed Moon came forth  
 as though he were pretending to be  
 the laughter of the Night,  
 who drew back her pale red lotus-lips,  
 and who was bright  
 with wide open night-lily-teeth.

*On seeing the sky,*  
*exhausted by the scorching heat of the sun,*  
*rejoice at the rising of the moon,*  
*: On seeing lady Div,*  
*worn out by the passionate ardor of Ravi,*  
*rejoice as he reaches his climax,*  
 the ponds, seemed to laugh, as it were,  
 with clusters of night-lilies,  
 boisterous with the drone of bee-swarms.

The beautiful lady night,  
 her veiling bodice of darkness  
 pulled off by the rays\* of the moon,  
 seemingly abashed,  
 veiled herself in a cloak of swarms of bees  
 excited by the scent of night-lilies.

Then, when everyone was asleep at midnight, the undaunted lady quietly went to the grove in a *darkness of immorality,\** as it were, even though the moon was bright.

3.60 Atha sā viveśa vivaśā

*viśama/śara/plośitā nij'/ōpavanam  
 channam bhūṣaṇa/lobhād  
 anuyātā vismitena caureṇa.*

Tatra dadarśa vibhūṣitam  
 ujjvala|lalit'|āṁśukam lasat|kusumam  
 śaṅkā|janakaṁ vipine  
 pakṣibhir upalakṣitam dayitam.  
 Hṛdaya|dayitā|viyoga|  
 jvalana|jvāl'|āvalī|taptam  
 diṅ|mukha|vilasita|rucinā  
 candreṇa kar'|ānalair dagdham.  
 Cira|saṅketa|sthityā  
 mukt'|āśaṁ priyatamā|punar|milane  
 vṛks'|ālambita|vallī|  
 valay'|ālambena vigalita|prāṇam.  
 Tam dṛṣṭv" āiva vilīnā  
 vilapantī vyasana|śoka|saṁtrāsaiḥ  
 nipapāta vallar" īva  
 kvaṇad|ali|valay'|ākulā tanvī.

3.65 Saṁmoha|milit'|ākṣī  
 sucirām sthitvā mahīm samāliṅga  
 śanakair avāpta|jīvā  
 vilalāpa laghu|svaraiḥ svairam.

The impulsive woman,  
*burnt by the God of love*  
*who bears an uneven number of arrows,*  
*entered the familiar grove,*  
*secretly followed by the astonished thief*  
*out of greed for her ornaments*  
*: like a hunted animal wounded by terrible arrows,*  
*she entered her grove wishing to die,\**  
*secretly followed by the gleeful hunter*  
*greedy for trophies.*

There she beheld her lover. He wore ornaments, was clothed in a shimmering, sumptuous robe, he gleamed with flowers, ominous in the thicket, he was advertised by birds.

He had been scorched by the banks of blazing flames of separation from his heart's beloved, and blistered by the moon, whose splendor illuminated the quarters, with fires which were his rays.

After waiting for a long time at the rendez-vous, he had given up hope of ever meeting his beloved again. His life had drained away as he hanged himself in the noose of a vine dangling from a tree.

When she saw him, the slender lady faltered, and weeping with shivers of grief at the tragedy, she fell to the ground like a vine overrun by swarms of humming bees.

Her eyes closed in oblivion, she lay there for a long time, 3.65 embracing the earth. Then, slowly regaining consciousness, she sobbed without holding back with feeble tones.

«Hā hā! nayan’|ānanda!  
 kva nu te pūrn’|êndu|sundaram vadānam?  
 drakṣyāmi manda|bhāgīyā  
 kim idam? kv’ āham kva me kāntah!»

Iti taruṇa|karuṇam abalā  
 vilapya pāśam vimucya yatnena  
 anke dhṛtv” āsyā mukham  
 cucumba jīvam kṣipant” īva.

Sā tasya vadana|kamalam  
 nija|vadane mohitā kṛtvā  
 tāmbūla|garbhām akarot  
 †prakaṭita|sākāra|rāg” īva.†

Atha tasyāḥ kusum’|ōtkara|  
 mṛga|mada|dhūp’|ādi|saurabh’|āhūtaḥ  
 āviśya śava|śarīram  
 nāsām ciccheda vetālah.

3.70 Sā prāpya cāpal’|ōcitam  
 anaya|phalam chinna|nāsikā gatvā  
 bhavanam praviśya  
 bhartus tāram «hāh” ēti» cukrośa.

Pratibuddhe sakala|jane  
 nāda|traste Samudradatte ca  
 «sā nāsikā mṛt” ēyam  
 bhartrā chinn” ēti» cakranda.

śvaśur’|ādi|bandhu|vargaiḥ  
 prṣṭah kūpītaiḥ Samudradatto’pi  
 vikrītah para|deśe  
 mūka iv’ ūce na kīm cid api.

“Alas! Alas! O delight of my eyes! Where now is your face, handsome like the full moon? Will I, hapless woman, see it again? What a gulf between between me and my lover!”

The frail woman lamented tenderly and pitifully. She struggled to release the noose, held his face in her lap and kissed him as though she were transferring life back into him.

Dazed, she pressed her own mouth against his mouth-lotus and transferred betelnut into it, †as though to demonstrate the depth of her love†.

Now a *Vetála* was summoned by the fragrance of the piles of flowers, musk-incense and the like. He entered the corpse and bit off her nose.\*

Reaping retribution for her misconduct appropriate to 3.70 her insolence, she escaped with a severed nose.\* She entered the house of her husband and shrieked aloud: “Alas! Alas!”

When everyone had been awakend, and *Samúdra-datta* was frightened by the noise, she wailed: “My nose is ruined, cut off by my husband!”

When her angry kinsmen, headed by the father-in-law questioned *Samúdra-datta*, he said nothing at all, as though he were a dumb person being sold in a foreign land.\*

Atha c' âsyā samprabhāte  
 bandhubhir āvedite nṛpa|sabhāyām  
 tatr' ābhūn nṛpa|kopo  
 bahu|dhana|daṇḍah Samudradattasya.

Cauro 'pi nikhila|vṛttam  
 pratyakṣam avekṣya vismay'āviṣṭah  
 āvedya bhūpa|purataḥ  
 prāpya ca valay'ādi|satkāram;

3.75 Udyāne śava|vadane  
 tasyās tām nāsikām ca samdarśya  
 niṣkāraṇa|suhṛd|ucitām  
 śuddhiṁ vidadhe Samudradattasya.

Ity etāḥ kuṭilatarāḥ  
 krūr'ācārā gata|trapāś capalāḥ  
 yo nāma vetti vāmāḥ  
 sa strībhir n' āiva vañcyate matimān.

iti mahā|kavi|śrī|Kṣemendra|viracite  
 Kalā|vilāse  
 kāma|varṇanam nāma  
 tritīyah sargah.

### THE GRACE OF GUILE 3: LUST

So, in the morning her kinsmen reported the crime in the royal court. The king's wrath fell upon Samúdra-datta and he was fined a huge sum of money.

Now the thief who had witnessed the whole affair was stricken with wonder. He reported it before the king, and on receiving a reward of a bracelet and such like,

He pointed out her nose in the mouth of the corpse in 3.75 the grove. Thus he exonerated Samúdra-datta as it would have befitted a friend with no ulterior motive.

The wise man,  
who truly understands such beautiful ladies  
to be exceedingly crooked,  
cruel in conduct, shameless and fickle,  
is not deceived by women.\*

The third canto,  
named the depiction of lust,  
in the "Grace of Guile" composed by  
the great poet Ksheméndra.



# THE GRACE OF GUILE

## 4. UNFAITHFULNESS

T ATR' API veśa|yośāḥ  
kuṭilatarāḥ kūṭa|rāga|hṛta|lokāḥ  
kapaṭa|caritena yāsāṁ|  
Vaiśravaṇaḥ pravaṇatām eti.

*Hariṇyaś caṭulatarā*  
*bahula/taraṇigāś ca nimna/gāminyaḥ*  
nadya iva jaladhi|madhye  
veśyā|hṛdaye kalāś catuh|ṣaṣṭih.

Veśa|kalā nṛtya|kalā  
gīta|kalā vakra|vīkṣaṇa|kalā ca  
kāmi|parijñāna|kalā  
grahaṇa|kalā mitra|vañcana|kalā ca;  
Pāna|kalā keli|kalā  
surata|kal”|āliṅgan’|āntara|kalā ca  
īrṣyā|kali|keli|kalā  
rudita|kalā kopa|saṃkṣaya|kalā ca;  
4.5 Cumbana|nakha|danta|kalā  
nirlajj”|āvega|saṃbhrama|kalā ca  
virah’|āsaha|rāga|kalā  
kāma|pratiṣedha|niścaya|kalā ca;  
Sveda|klama|kampa|kalā  
punar|ekānta|prasādhana|kalā  
netra|nimīlana|niḥsaha|  
nispanda|kalā mṛt’|ōpama|kalā ca;

**A**MONG THEM, courtesans are the most perfidious.\*  
they ravish the world with feigned love,  
to whom, by treacherous machinations,  
even the God of wealth becomes a generous donor.

In the heart of courtesans  
are sixty-four *arts* : *motions* ;\*  
they are *ravishing* : *destructive*, *fickle* : *heave*,  
*capricious* : *abound in waves*,  
and *consort with mean characters* : *flow downwards*;  
just as there are currents  
in the ocean.\*

The art of couture,  
the art of dancing,  
the art of singing, the art of sidelong glances,  
the art of recognising lustful men,  
the art of ensnaring, the art of deceiving friends;  
The art of cocktail-making, the art of amorous sport,  
the art of intercourse, the art of various embraces,  
the arts of playful jealousy and quarrel,  
the art of crying, the art of dissipating anger;  
The arts of kissing, scratching and biting,\* 4.5  
the arts of being shameless, aroused, and ardent,  
the art of passion which cannot endure separation,  
the art of resolving to frustrate passion;  
The arts of perspiring, fatigue and trembling,  
the art of frequently freshening up in private,  
the arts of shutting the eyes,  
the art of appearing powerless and motionless,  
the art of appearing dead;

THE THREE SATIRES: KSHEMÉNDRA

Nija|jananī|kalaha|kalā  
 sad|gṛha|gaman'|ēkṣaṇ'|ōtsava|kalā ca  
 sarvasv'|āharaṇa|kalā

yācñā|kali|kalā caura|pārthiva|kalā ca;  
 Gaurava|śaithilya|kalā  
 niṣkāraṇa|doṣa|bhāṣaṇa|kalā ca  
 śūla|kal”|ābhyaṅga|kalā|  
 nidr”|ākṣi|rājasvalāvara|kalā ca;

Rūkṣa|kalā tīkṣṇa|kalā|  
 gala|hasta|gṛh'|ārgal'|ārpaṇa|kalā ca  
 samtyakta|kāmuk'|āhṛti|  
 darśana|yātrā|stuti|kalā ca;

4.10 Tīrth'|ōpavana|sur'|ālaya|  
 viharaṇa|helā|kalā graha|kalā ca  
 vaśy”|āuṣadha|mantra|kalā|  
 vṛṣya|kalā keśa|rañjana|kalā ca;  
 Bhikṣuka|tāpasa|bahu|vidha|  
 puṇya|kalā dvīpa|darśana|kalā ca  
 khinnā|kalā|tri|śaṣṭyā  
 paryante kuṭṭinī|kalā veśyā.

## THE GRACE OF GUILE 4: UNFAITHFULNESS

The art of brawling with her own mother,  
the art of glad eyes when visiting her house,  
the art of stealing everything,  
the arts of being a king among thieves,

and a hero among scroungers;

The arts of indifference and cumbrousness,  
and the art of slandering without cause,  
the art of acute pain,  
the art of applying unguents,  
the arts of sleepy eyes

and being at the lowest ebb of menstruation;\*

The art of being unkind,  
the art of vehemence,  
the art of locking,  
the art of fastening her house's door-bolt  
the art of throttling,  
the arts of calling back jilted lovers

and going to see deities, pilgrimages, and hymns of praise;

The arts of being frivoulous

4.10

while roaming about sacred fords, pleasure groves,  
and temples,  
the art of demonic possession,  
the art of drugs and mantras used for subjugation,  
the art of sexual stimulation,  
the art of dyeing hair to disguise the age;  
the art of knowing the many merits  
of Buddhist monks and ascetics,  
the art of visiting refuges,  
and the sixty-third art being decrepitude  
the courtesan ends up becoming a procuress.

Ajñāta|nāma|varṇeṣu  
 ātm” āpi yay” ārpyate dhan’|āṁśena  
 tasyā api sad|bhāvam  
 mṛgayante megha|saṅkāśam.

Nikhila|jana|vañcan’|ārjitatam  
 akhila|dhanam rāga|dagdha|hṛdayānām  
 khādati guṇa|gaṇa|bhagno  
 nagno hīno ’thavā kaś cit.

Nīcas turag’|āroho  
 hasti|pakaḥ khalataro ’thavā śilpi  
 vañcita|sakala|janānām  
 tāsām api vallabho bhavati.

4.15 Rājā Vikramasiṁho  
 balavadbhir bhūmipaiḥ purā vijitah  
 mānī yayau vidarbhān  
 Guṇa|yaśasā mantriṇā sahitah.  
 Tatra sa veśyā|bhavanaṁ  
 praviśya bhuvi viśrutām Vilāsavatīm  
 bheje gaṇikām bahu|dhana|  
 bhojyām aty|alpa|vibhavo ’pi.  
 Tam rāja|lakṣaṇ’|ōcitam  
 ājānu|bhujam vilokya pṛthu|sattvam  
 vividha|maṇi|kanaka|koṣam  
 cakre sā tad|vyay’|ādhīnam.  
 Sahajam anurāgam adbhitam  
 aucityam vīkṣya bhū|patis tasyāḥ  
 vismaya|vivaśah preṁṇā  
 jagāda vijane mah”|āmātyam.

She who, for a little money,  
 hands herself over to men whose name and caste is unkown,\*  
 —her reality, which resembles that of clouds,  
 is still a matter of enquiry.

All of the money of men  
 whose hearts have been burnt by desire,  
 that she gained from deceiving everyone,  
 is eaten up by some depraved character,  
 a naked mendicant,  
 who has eradicated a host of virtues,  
 or even better someone lowborn.

A base man, a horseman,  
 an elephant-driver, or a villainous craftsman,  
 becomes the beloved of these courtesans  
 who have deceived all people.\*

Long ago, king Víkrama-simha was defeated by powerful 4.15  
 enemy monarchs. Indignant, he went to Vidárbha with his  
 minister Guna-yashas.\*

There, he entered a brothel and, although in reduced  
 circumstances, frequented the famous courtesan Vilásavati,  
 enjoyed by men of great wealth.

Perceiving him to be a man of great vigor, with arms  
 reaching down to his knees,\* evidence confirming his royal  
 constitution, she put a treasury of gold and all variety of  
 jewels at his disposal.

Seeing her innate affection and remarkable decorum, the  
 king, unsettled with astonishment, affectionately spoke to  
 his chief minister in private:

«Citram idam̄ bahu vittam̄  
 kṣapayati veṣy” āpi mat̄kṛte tṛṇavat.  
 prīti|padavīm̄ visṛṣṭo  
 veṣyānām̄ dhana|nibandhano rāgah.  
 4.20 Mithyā dhana|lava|lobhād  
 anurāgam̄ darśayanti bandhakyah.  
 tad api dhanam̄ visṛjati yā  
 kas tasyāḥ premṇi sam̄dehah?»  
 Iti vacanam̄ bhūmi|pateḥ  
 śrutvā mantrī vihasya s’āśūyah  
 tam uvāca «kasya rājan  
 veṣyā|carite ’sti viśvāsaḥ?  
 Etāḥ satya|vihīnā  
 dhana|lava|līnāḥ sukha|kṣaṇ’|ādhīnāḥ  
 veṣyā viśanti hṛdayam̄  
 mukha|madhurā nirvicārāṇām.  
 Prathama|samāgama|sukha|dā  
 madhye vyasana|pravāsa|kāriṇyah  
 paryante duḥkha|phalāḥ  
 pum̄sām āśāś ca veṣyāś ca.  
 Adyāpi Hari|Harādibhiḥ  
 Amarair api tattvato na vijñātāḥ  
 bhrama/vibhrama/bahu/mohā  
 veṣyāḥ saṁsāra|māyāś ca.»  
 4.25 Iti saciva|vaco nr̄|patiḥ  
 śrutvā kṛtvā ca saṁvidam̄ tena  
 mithyā|mṛtam̄ ātmānam̄  
 cakre veṣyā|parīkṣāyai.

“This is strange! Though she is a courtesan, she spares no expense for my sake, as though money were straw. The passion of courtesans depends on money, has forsaken the path of love.

Harlots display affection falsely out of greed for a little 4.20 money. But she relinquishes that very money, so what doubt could there be about her love?”

When he heard these words of the king, the minister laughed and scornfully said to him: “O king! Who can trust the dealings of a courtesan?

Courtesans are dishonest, they cling to scraps of wealth, rely on a moment of pleasure, and, uttering sweet cries, penetrate the hearts of injudicious men.

Men’s aspirations and courtesans are akin: They give pleasure at the first encounter, in the intervening period they cause calamity and exile, in the end they bear fruits of misery.

Until this very day, even the Gods headed by Hari and Hara have not really managed to understand either the illusion of transmigration or courtesans, *full of confusions, deceptive appearances and fallacies : full of infatuation, coquetry and giddiness.*”

The king listened to the minister’s speech, and agreed 4.25 on the ruse of pretending to be dead in order to test the courtesan.\*

Tasmin kuṇapa|śarīre  
 vinyaste mantriṇā citā|vahnau  
 sahas” āiva Vilāsavatī  
 vahni|bhuvam bhūṣitā prayayau.  
 Tām̄ prabala|jvalit’|ōjjvala|  
 jvalana|jvālā|nipāta|s’|āvegām  
 dorbhyām āliṅgya nṛpo  
 «jīvām’ īty abhyadhān muditah.  
 Tat tasyāḥ prema dṛḍham  
 satyam ca vicārya saṁbhṛta|snehaḥ  
 rājā nininda mantriṇam  
 asakṛd veśyā|dhana|saṁcayam  
 ātm’|ādhīnaṁ mahī|patir vipulam  
 ādāya gaja|turam̄gama|  
 bhaṭa|vikaṭām ādade senām.  
 4.30      *Sambhṛta/vipula/bal’/āughaiḥ*  
               *jītvā vasudh”/ādhīpān* sa bhū|pālah  
               nijam āsasāda maṇḍalam  
               indur iv’ ānanda|kṛt pūrṇaḥ.  
 Sarv’|āntah|pura|kāntā|  
               mūrdhni kṛtvā bhū|bhujā Vilāsavatī  
               śuśubhe Śrīr iva cāmara|  
               pavan’|ākulit’|ālakā tanvī.  
 S” ātha kadā cin nara|patim  
               ek’|ānte viracit’|āñjaliḥ praṇatā  
               ūce «nātha mayā tvam̄  
               kalpa|taruh̄ sevitah svayam̄ dāsyā.

When the minister laid his corpse on the funeral pyre, Vilásavati, immediately rushed to the cremation ground, wearing her ornaments.\*

As she was about to hurl herself headlong into the blazing conflagration which flared up with fierce flames, the king clasped her in his arms, and joyfully announced: "I live!"\*

Then, convinced that her love was firm and true, the thoroughly infatuated king scolded the minister not once, being committed to the virtues of the courtesan.

Now, the king, using the amassed wealth of the courtesan put at his disposal, built up a mighty army of elephants, horses, and warriors.\*

The king *conquered the rulers of the earth with an inundation of his well-equipped, vast forces* and regained his own realm, spreading delight like the moon, *who out-matches the mountains by raising up huge, powerful tidal floods.*

The king installed Vilásavati at the head of the whole harem; the slender lady, her locks fanned by a light wind from Yak-tail whisks,\* shone like Lakshmi.

Then, one day, when they were alone, she folded her hands, bowed to the king, and said: "O lord, I have served you as my wish-granting tree, abasing myself as a slave.

Yadi nāma kutra cid aham  
 yātā te hetutām vibho lakṣmyāḥ  
 tan mama saphalām āśām  
 arhasi kartum prasādena.

*Punya/phala/prāpyānām*  
*hṛta/para/rajasām sva/bhāva/vimalānām*  
 tīrthānām iva mahatām  
 na hi nāma samāgamo viphalaḥ.  
 4.35 Abhavan mama ko’pi yuvā  
 dayito dhana|jīvit’|ādhikah preyān.  
 baddhaḥ sa Vidarbha|pure  
 daiva|vaśāc cora|rūpeṇa.  
 Tan|muktaye mayā tvam  
 śaktatarah sevito mahī|nātha.  
 adhunā kriyatām ucitām  
 sattvasya kulasya śauryasya.»

Iti vañcanām avāpto  
 vismita iva tad|vaco nṛpaḥ śrutvā  
 sucirām vilokya vasudhām  
 sasmār’āmātya|vacanām saḥ.  
 Atha tām tath” āiva rājā pari|  
 sāntvya vidarbha|bhū|bhujām jitvā  
 bandhana|mukten’ âsyāḥ  
 caureṇa samāgamaṇ cakre.

Ity evam̄ bahu|hṛdayā  
 bahu|jihvā bahu|karāś ca bahu|māyāḥ  
 tattvena sattva|rahitāḥ  
 ko jānāti sphuṭām veśyāḥ?

If, in any way, O great one, I have contributed to your fortune, then you should oblige me by fulfilling my hope.

An encounter with the great, *who can be reached as the reward of merit, who are not tainted with the defilements of others, who are inherently pure*, is like an encounter with sacred fords : *which are suitable to attain great merit, which have destroyed the greatest sins, which are by nature pellucid*— it cannot be unprofitable.

I had a certain young lover, more dear to me than money 4.35 or life. As fate would have it, he is imprisoned in the city of Vidarbha as a thief.

Great king! I have served you according to my abilities in order to free him. Now do what befits your character, your lineage and your valour!"

When the king realised that he had been cheated he was as if dumbfounded. He stared at the ground for a long time and recalled the words of his minister.

Then the king nevertheless consoled her. He vanquished the king of Vidarbha and brought about her reunion with the thief released from prison.

Therefore, who can truly known courtesans, who have many hearts, many tongues, many hands, many disguises, who are really devoid of all essence?\*

THE THREE SATIRES: KSHEMÉNDRA

4.40 Varṇana|dayitah kaś cid  
dhana|dayito dāsa|karma|dayito 'nyah  
rakṣā|dayitaś c' ânyo  
veśyānām narma|dayito 'nyah.  
iti mahā|kavi|śrī|Kṣemendra|viracite  
Kalā|vilāse  
veśyā|vṛttam nāma  
caturthah sargah.

#### THE GRACE OF GUILE 4: UNFAITHFULNESS

Courtesans love one man for his praise, another for his 4.40 wealth, another for his servility, another for his protection, another for diversion.

The fourth canto,  
named the affairs of courtesans,  
in the “Grace of Guile” composed by  
the great poet Ksheméndra.



THE GRACE OF GUILE  
5. FRAUD

M OHO NĀMA janānāṁ  
sarva|haro harati buddhim ev' ādau,  
gūḍhataraḥ sa ca nivasati  
kāyasthānāṁ mukhe ca lekhe ca.

Aindava|kal" ēva pūrṇā  
*nispannā sasya/vitta/sampattiḥ*  
grastā kṣaṇena dṛṣṭā  
*nihśeṣā divira/rāhu/kalay" ēva.*

Jñātāḥ saṃsāra|kalā  
yogibhir apayāta|rāga|sam̄mohaiḥ,  
na jñātā divira|kalāḥ  
ken' āpi bahu|prayatnena.

Kūṭa|kalā|śata|śibiraiḥ  
jana|dhana|vivaraiḥ kṣaya|kṣapā|timiraiḥ  
divirair eva samastā  
grastā janatā na kālena.

D ELUSION INDEED ROBS people of everything.  
At its onset it strips away judgement.  
Well concealed, it shelters in the mouth  
and the writing of the scribe.\*

A well-provisioned granary  
is like the phase of the moon:  
*once espied it is, : it is observed to be*  
*completely devoured : completely eclipsed*  
*in an instant : for an instant*  
by the *scribe's cunning : the power of the sky-going*  
*at making things vanish : eclipse-demon Rahu.\**

Yogins,  
freed from delusion and craving, can see through  
the phantasms of transmigratory existence.  
But nobody,  
try as he may, can understand  
the subterfuges of the scribe.

With a legion of hundreds of fraudulent talents,  
with open pockets for the wealth of the people,  
inscrutable like a moonless night,—  
it is scribes who consume all humanity,  
not time.

THE THREE SATIRES: KSHEMÉNDRA

5.5 Ete hi *kāla/puruṣāḥ*

*pṛthutara/daṇḍa/prapāta/hata/lokāḥ*  
*gaṇan’|āgaṇana|piśācāḥ*  
*caranti bhūrja|dhvajā loke.*

Kas teṣāṁ viśvāsaṁ

*Yama|mahiṣa|viṣāṇa|koṭi|kuṭilānām*  
*vrajati na yasya viṣaktah*  
*kaṇṭhe pāśah Kṛt’|āntena?*

*Kalam’|āgra/nirgata/maṣī/*

*bindu/vyājena sāñjan’|āśru/kaṇaiḥ*  
*kāyastha/khanyamānā*  
*roditi khinn” ēva rājya|śrīḥ.*

*Aṅka|nyāsair viṣamaiḥ*

*Māyā|vanit”|ālak’|āvalī|kuṭilaiḥ*  
*ko nāma jagati racitaiḥ*  
*kāyasthair mohito na janah?*

For,

these *men of black ink* : *minions of Death\**  
*wreak havoc among the people* : *kill people*  
 with *the effluent of their large pens* : *blows from their*  
*huge staffs.*

They are demons of calculation and misreckoning,  
 who march across the earth  
 under a banner of birchbark.

Who would place his trust in them,  
 who are as crooked as the tips  
 of the horns of Yama's bull,  
 unless Death, who brings the end  
 should fasten a noose around his throat?

The patron goddess of the kingdom,  
*plundered* : *raped*  
 by *scribes with inky semen*  
*squirting from the tips of their reed-like penises*,  
 seems to weep in anguish,  
 shedding *kohl-stained teardrops* : *the tears of Áñjana,\**  
*disguised as ink-drops squirting from reed-pens.\**

Has anyone in the world not been duped  
 by the fabrications  
 of these scribes  
 who scribble distorted figures,  
 crooked like the curling locks of lady Maya?

THE THREE SATIRES: KSHEMÉNDRA

*Māyā/prapañca/saṃcaya/  
vañcita/viśvair vināśītaḥ satatam  
viśaya/grāma/grāsaiḥ  
kāyasthair indriyair lokah.*

5.10 Kuṭilā lipi|vinyāsā  
dṛṣyante kāla|pāśa|saṃkāśāḥ  
kāyastha|bhūrja|śikhare  
maṇḍala|līnā iva vyālāḥ.

Ete hi Citraguptāḥ  
citra|dhiyo *gupta/hāriṇo* divirāḥ  
rekhā|mātra|vināśāt  
sahitam kurvanti ye rahitam.

Loke kalāḥ prasiddhāḥ  
svalpatarāḥ saṃcaranti divirāṇām,  
gūḍha|kalāḥ kila teṣāṁ  
jānāti Kalih Kṛtānto vā.

The public

*is relentlessly devastated by scribal bureaucrats,  
who deceive all by false accounting  
and officious documentation,  
who are parasites on the villages in their influence;  
just as the organs of perception,  
: which reside in the body,  
which grasp the range of sensory objects  
and mislead everyone  
with illusory manifestation and resorption,  
continuously obstruct illumination.*

Twisted jottings,

5.10

resembling the nooses of Death,  
can be seen coiling like snakes  
on the scribe's birch-mountain.

For perverse-minded scribes,

who *steal in secret : stealthily take life*,  
are hell's scribal recorders of good and evil deeds.  
By deleting a mere line  
they can make the "possessor" (*sa-hita*),  
the "dispossessed" (*ra-hita*).\*

Few are the arts of the scribe  
which pass as common knowledge.  
Perhaps their secret arts are known  
to Kali or to the Bringer of the End?

Vakralipi|nyāsa|kalā  
     sakal’|âṅka|nimīlana|kalā  
 satata|praveśa|saṃgraha|  
     lopa|kalā vyaya|vivardhana|kalā ca;  
 Grāhya|pariccheda|kalā  
     deya|dhan’|ādāna|kāraṇa|kalā ca  
 utkocair haraṇa|kalā|  
     paryanta|bhuvam̄ palāyana|kalā ca;  
 5.15 Šeṣa|stha|viveka|kalā|  
     cala|rāśi|samagra|bhakṣaṇa|kalā ca  
 utpanna|gopan|kalā  
     naṣṭa|viśīrṇa|pradarśana|kalā ca;  
 Krayamāṇair bharaṇa|kalā  
     yojana|caryādibhiḥ kṣaya|kalā ca  
 ekatra pañca|daśyam̄  
     luṇṭha|cikitsā|samāsana|kalā ca;  
 Nihśeṣa|bhūrja|dāhād  
     āgama|nāśaś ca paryante  
 yena vinā vyavahārī  
     bhūry|āgrahaṇe nirālokaḥ.

*Sa/kalaikasya kṣayiṇo*  
*nava/nava/rūpasya vṛddhi/bhājaś ca*  
*divirasya kalāḥ kuṭilāḥ*  
*śodaśa dos”/ākarasy’ āitāḥ.*

The art of ambiguous transcription,  
 the art of obscuring whole figures,  
 the art of always rifling the collected revenue,  
 the art of increasing expenditure;  
 the art of detaching a share of the profit,  
 the art of legal documentation for appropriating the dues,  
 the art of larceny through bribery,  
 the art of making off to a neighbouring region;  
 the art of removing surplus,  
 the art of completely swallowing up moveable property,  
 the art of withholding any gain,  
 the art of letting reappear what was wasted or squandered;  
 the art of gaining wages by purchasing,  
 the art of causing loss by fiddling travel expenses;  
 the art of sitting around in one place  
     for a fortnight for the treatment of lameness,  
 and finally, the destruction of evidence  
     by completely burning the birchbark document,  
     without which the litigant  
     remains in the dark regarding the retrieval of his gold.

5.15

These are the sixteen *crooked arts of the scribe*,  
*the mine of defects, who is smeared with ink-blots*,  
*who diminishes wealth, who takes on many disguises*,  
*who appropriates a share of one's income*.  
 These are the sixteen *curved digits of the Night-maker*,  
*who bears a mark, who wanes*  
*and then again assumes a new form*,  
*waxes, and moves in the sky.\**

*Kūṭa/sthāḥ kāya|sthāḥ  
 sarva|na/kāreṇa siddha/mantraṇa  
 gurava iva vidita/māyā  
 vṛtti/cchedam kṣaṇena kurvanti.*

5.20    *Hārita|dhana|paṇa|vasanaḥ  
 caurya|bhayād bandhubhīḥ parityaktaḥ  
 babhrāma mahīm akhilām  
 tīvra|vyasanaḥ purā kitavah.  
 Sa kadā cid etya puṇyaiḥ  
 Ujjayinīṁ tatra majjanam kṛtvā  
 vicaran vijane Purahara|  
 mandiram avalokayām āsa.  
 Śūny’|āyatane gatvā  
 varadaṁ devaṁ drṣṭvā Mahā|kālam  
 upalepana|kusuma|phalaiḥ  
 nirvyāpāraḥ siṣeve saḥ.  
 Stotra|japa|gīta|dīpaiḥ  
 vipula|dhyānair niśāsu nirnidraḥ  
 tasthau tatra sa suciram  
 duḥsaha|daurgatya|nāśāya.  
 Tasya kadā cid bhaktyā  
 śubha|śata|hūtyā prasāditah sahasā  
 bhava|bhaya|hārī bhagavān  
 Bhūtapatih sambabhāṣe tam:*

Scribes *trust in falsehood*,

*they have mastered delusion and in an instant  
can destroy a livelihood with their magical formula  
which is made up entirely of “No’s”;*

Just as gurus,

*who have attained the unchanging supreme spirit,  
and who have seen through delusion, can terminate  
the continuation of rebirth with their perfect mantra  
which denies the existence of everything.*

Long ago, a severely addicted gambler was relieved of his 5.20 stake of money and home. Cast out by his relatives who feared he would rob them, he roamed the entire earth.

One day, by virtue of his accumulated merit, he reached the sacred city of Ujjáyini. Strolling about there in solitude after his ritual bath, he beheld a temple dedicated to Shiva the Breaker of the Citadel.

He entered the deserted sanctuary and saw the idol of Maha-kala, the God who grants boons. Abstaining from all other activity, he worshipped with offerings of unguents, flowers and fruit.

He remained there for a long time, wakeful at night with hymns of praise, whispered prayers, chants, lighted lamps and deep meditations, seeking deliverance from his unbearable misfortune.

There came a time when, gratified by his devotion and hundredfold-fair invocation, the revered Shiva, Lord of the spirits, the dispeller of the dread of existence, suddenly spoke to him:

5.25    «Putra gṛhāṇ’ ēty» ukte  
       devena kapāla|mālikā|śikhare  
       ekam̄ kapālam̄ asakṛt  
       cakre samjñām̄ Purārāteḥ.  
       Ardh’|ōkte sthagita|varaḥ  
       saṁpīḍana|saṁjñayā kapālasya  
       tūṣṇīm̄ cakāra Rudro  
       dāridryāt kitava|puṇyānām̄.  
       Snātum̄ yāte tasmin  
       vijane devaḥ kapālam̄ avadat tat  
       dant’|āmśu|paṭala|pālīm̄  
       Gaṅgām̄ iva darśayann agre:  
       «Asya kitavasya sādhoh  
       bhaktasya cira|sthitasya vara|dāne  
       kasmāt tvayā mam’ āiṣā  
       vihitā saṁpīḍanaiḥ samjñā.»  
       Iti Bhagavatā kapālam̄  
       prṣṭam̄ provāca sa|smitam̄ śanakaiḥ  
       viṣama|nayan’|ōṣma|vigalan  
       maul’|īndu|sudhā|rasair jīvat:  
 5.30    «Śṛṇu Bhagavan yena mayā  
       vijñapto ’si sva|bhāva|saral’|ātman  
       sulabho ’pi bodhyate vā  
       niṣkāraṇam̄ īśvarah̄ kena?  
       Eṣa kitavo ’tiduh̄khī|  
       dāridryād virata|sakala|nija|krtyah̄  
       prāsāde ’smin racayati  
       lepana|bali|kusuma|dhūp’|ārgham.

“Son, accept. . . .” No sooner had the God said this much, 5.25 than a skull at the crest of his chaplet of human skulls of human skullhumans repeatedly prodded the Enemy of the Citadel with a signal.

Rudra, whose boon-granting was stifled in mid-sentence by the tapping signal of the skull, fell silent, since now the meagre merits acquired by the gambler were exhausted.

When that one had departed to bathe, the God spoke in private to that skull, revealing at his front the sharp edge of a skirt of brilliance shooting from his teeth, as though it were the Ganges:

“Why, when I was about to fulfil the wish of this worthy gambler, a long-time devotee, did you prod me with your signal?”

Questioned in this way by the Revered One, the skull smiled and softly replied, simultaneously withering beneath the glare of his third eye and reviving with the nectar-elixir of his crest-moon:

“O Lord whose disposition is forthright, hear why I have 5.30 apprised you. For who would admonish his master without reason, even if he be easily approachable?

This miserable cheat, forsaking in his destitution all of his own duties, renders you respectful homage with ablutions, offerings, flowers and incense.

Duḥkhī bhavati tapasvī  
 dhana|rahitaḥ sādaro bhavati dharme  
 bhraṣṭ'ādhikāra|vibhavaḥ  
 sarva|pranataḥ priyaṁ|vado bhavati.

Arcayati deva|viprāṇ  
 namati gurūn vetti nirdhano mitram  
 kaṭhino 'pi loha|piṇḍas  
 taptaḥ karmanyatām eti.

Vyasana|paritapta|hṛdayaḥ  
 tiṣṭhati sarvaḥ sad|ācāre,  
 vibhava|mada|mohitānām  
 karma|smaraṇe kathā k" āiva?

5.35 Aiśvary'|ārthī Bhagavann  
 āśā|pāśena lambamāno 'sau  
 kurute parām saparyām,  
 prāpt'ārtho dṛṣyate na punaḥ.  
 Sv'ārth'ārthinaḥ prayattāḥ  
 prāpt'ārthāḥ sevakāḥ sadā viphalāḥ,  
 na hi nāma jagati kaś cit  
 kṛta|kāryaḥ sevako bhavati.

Deva prāsāde 'smin  
 phala|jala|kusum'ādi|bhoga|sāmagrīm  
 pūrṇe yāte kitave  
 vijane n' ânye kariṣyanti.

Tasmāt puny'ōpanatam  
 kitavam̄ saṁrakṣa sevakam̄ satatam:  
 vara|dānam asya bhagavan  
 nirvāsanam ātma|pūjāyāḥ.»

A wretch becomes penitent,  
a pauper becomes earnest about religion,  
divested of rank and prestige he bows to all.

Impoverished, he honors Gods and brahmins,  
bows to gurus, and remembers his friends.

Although tough,  
a lump of iron,\* once scorched,  
becomes malleable.

Anyone whose heart is burnt by adversity  
adheres to righteous conduct,  
but what notion is there of remembering duties  
among those stultified by infatuation with their status?

O Revered One, this gambler, striving for power, dangling in the noose of hope, offers fervent adulation. When he has got his reward he won't be seen again. 5.35

Greedy for wealth of their own, servants are diligent, but once they have gained riches they are uselessly idle, for on this earth nobody self-sufficient is a servant.

O God, when this rewarded gambler has gone away, there are no others in this desolate temple to provide fruits, water, flowers and other comforts.

Therefore, hold on to this gambler who is luckily at hand as a servant for good: to grant his wish, O Revered One, is to exile your own worship.”

Śrutm̄” āitad vakrataram̄  
 vacanam̄ pṛthu|vismaya|smerah̄  
 tam̄ papraccha Pinākī:  
 «kas tvam̄ tattvena? kiṁ karma?»

5.40    Iti pr̄ṣṭam̄ punar ūce  
 sapadi kapālam̄ vicintya sad|bhāvam:  
 «Magadhānām aham abhavam̄  
 kāyastha|kule sva|karmaṇo vimukhah̄.  
 Snāna/japa/vrata/nirataḥ  
 tīrtha/rato vidita/sarva/śāstr’/ārthaḥ  
 tyaktvā Bhāgīrathyām̄  
 śarīrakam̄ tvat/padam̄ prāptah̄.»

Ākarṇy’ āitad Bhagavān  
 ūce: «kāyastha eva satyam̄ tvam̄  
 citram̄ kauṭilya|kalām̄  
 na tyajasi kapāla|śeṣo ’pi.»

Ity uktvā smita|kiraṇaiḥ  
 kurvann āśā|latāḥ kusuma|śubhrāḥ  
 snātv” āgatāya tasmai  
 kitavāya varam̄ dadau varadah̄.

Kṛtvā tat|kitava|hitam̄  
 paśyata ev’ āśu tasya Śāsimaulih̄  
 niṣkāsitavāṁs tac chira  
 uttamatama|muṇḍa|mālikā|pañkteḥ.

Hearing this wily speech, Shiva, the bearer of the bow, smiling wide in wonder, demanded: “Who are you really? What was your profession?”

Thus questioned, the skull recalled his origins and quickly 5.40 replied: “I was born into a scribes’ family in Mágadha, averse to the legacy of my birth.

*I delighted in ritual bathing, prayers and vows, was attracted to places of pilgrimage and conversant with the import of all the sacred texts. I abandoned my wretched body in the Ganges and reached your abode.*

*: Actually, I embraced the legacy of my birth. I desisted from ritual bathing, prayers and vows, was fond of stratagems and had no idea of the meaning of any of the scriptures. After giving up my soul, I reached your abode by way of partaking of someone else’s share. ”\**

On hearing this, the Adored One exclaimed: “So you are a scribe! It is true! Strange that you cannot relinquish your art of perfidy even though only your skull remains.”

This said, he illuminated the vine of the celestial quarters with the radiance of his bright smile, so that it appeared white with flowers. Then, the granter of boons fulfilled the wish of the gambler who had returned from his bath.

After he had ensured the gambler’s welfare before the scribe’s very eyes, moon-crested Shiva at once banished that head from his most excellent chaplet of skulls.

THE THREE SATIRES: KSHEMÉNDRA

5.45 Ity evam kuṭila|kalām  
sahajām malinām jana|kṣaye niratām  
Yama|damṣṭrām iva muñicati  
kāyastho n' āsthī|śeṣo 'pi.

*Susthah ko nāma janaḥ  
satat'/āśuci/bhāva/dūṣita/kalānām  
doṣa/kṛtām śakṛtām iva  
kāyasthānām avaṣṭambhaiḥ?*

Asura|racita|prayatnād  
vijñātā divira|vañcanā yena  
saṁrakṣitā mati|matā  
ratna|vatī vasumatī tena.

iti mahā|kavi|śrī|Kṣemendra|viracite  
Kalā|vilāse  
kāyastha|caritaṁ nāma  
pañcamah sargah.

Thus a scribe, even if he is mere bones,  
cannot renounce his innate unclean art of crookedness,  
which,

like the fang of death,  
is bent on destroying people.

*Who could possibly remain healthy with a blockage  
of the seven bodily substrata*

*which are perpetually defiled by impure substances,  
and which produce harmful matter such as excrement?*

*: Who could remain prosperous with the meddling  
of scribes,*

*whose craft is always tainted by unscrupulous motives,  
who defile like excrement?*

The wise man,  
who has scrutinised the scribe's duplicity  
with the care appropriate to the writings of a demon,  
protects the earth rich in treasures.

The fifth canto,  
named the exploits of the scribe,  
in the “Grace of Guile”  
composed by the great poet Ksheméndra.



THE GRACE OF GUILE  
6. INTOXICATION

**E** KAH SAKALA|janānām  
hṛdayeṣu kṛt'āspado madaḥ śatruḥ  
yen' āviṣṭa|śarīro  
na śṛṇoti na paśyati stabdhaḥ.

Vijit'ātmanām janānām  
abhavad yaḥ kṛta|yuge damo nāma  
so 'yam viparītatayā  
madaḥ sthitah kali|yuge pumṣām.

*Maunam vadana/nikūṇanam*  
ūrdhv'/ēkṣaṇam anya/lakṣyatā c' ākṣṇoh  
gātra/vilepana/veṣṭanam  
agryam rūpam madasy' āitat.

Śaurya|mado rūpa|madaḥ  
śringāra|madaḥ kul'ōnnati|madaś ca  
vibhava|mada|mūla|jātā  
mada|vrksā dehinām ete.

6.5 *Śūl'ārūḍha/samāno*  
vāta|stabdh'ōpamo 'tha bhūta|samah,  
bahu/bhoge vibhava|madaḥ  
prathama|jvara|samnipāta|samah.

**A** FOE IS LODGED IN THE HEARTS of all people:  
Intoxication. Possessed by it,  
one sees nothing, hears nothing,  
is transfixed.

The pursuit of “self-restraint” (*da-ma*),  
common among the enlightened people of the golden age,  
has in this decadent age  
inverted to “self-indulgence” (*ma-da*).

The first signs of intoxication are  
*taciturnity* : *vows of silence*,  
*sneering* : *pursing the lips for breath-control*,  
*ambition* : *gazing upwards between the eyebrows*,  
*looking at something else* : *focussing the eyes on the beyond*,  
and *daubing the limbs with lotions* : *dusting the limbs and clasping them together.*\*

The mania of valor,  
the giddiness of vanity,  
the dizziness of infatuation  
and the delirium of nobility,  
—these are mankind’s trees of intoxication\*  
sprung from one root: pomposity.

A pompous man\*  
*in the midst of affluence* : *over-indulging*,  
seems wracked by the onset of a morbid fever.\*  
He seems to be *impaled on a stake* : *suffering from a colic*,  
appears to be bloated with blocked wind,  
resembles a wraith.

6.5

THE THREE SATIRES: KSHEMÉNDRA

Śaurya|mado bhuja|darśī  
rūpa|mado darpañ'|ādi|darśī ca  
kāma|madaḥ strī|darśī  
vibhava|madas tv esa jāty|andhaḥ.

*Antah/sukha/rasa/mūrcchā/*  
mīlita|nayanaḥ *samāhita/dhyānaḥ*  
dhana|mada esa narāṇām  
ātm'|ārām'|ōpamah ko 'pi.

*Unmādayaty aviṣaye*  
*vividha/vikārah samasta/guṇa/hīnaḥ*  
mūḍha|madas tv anyo 'yam  
*jayati vicitro nirālambah.*

Stambhān na paśyati bhuvam  
khecara|darśī sadā tapasvi|madaḥ,  
bhakti|mado 'dbhuta|kārī  
vismṛta|dehaś calah prakṛty” āiva.

## THE GRACE OF GUILE 6: INTOXICATION

The valor-maniac admires the arm,  
the vain man gazes at mirrors and such like,  
the infatuated man leers at women,  
but the pompous man is born blind.

The “daze of riches”  
manifests itself in people somehow  
like the bliss of self-realisation:  
*brooding on hoarded wealth, : absorbed in meditation,*  
the eyes are shut  
in a swoon : repose  
at the sweet taste of a hidden elation : delight of inner  
rapture.\*

Yet another is the unstoppable “imbecile fixation.”  
It *deranges : causes euphoria*  
*without incitement : when sensory objects are shunned,*  
*is degenerative in many ways : has many stages,*  
*has no virtues at all : is free from all attributes.*  
It is *eccentric and baseless : wondrous and supportless.*

Due to its paralysing nature,  
the “stupor of the ascetic” does not see the ground  
but instead looks always toward the sky-going celestials.  
The “befuddlement of devotion,”  
unsteady by nature,  
performs miracles but neglects its own body.

THE THREE SATIRES: KSHEMÉNDRA

6.10 Ākopa|rakta|nayanaḥ  
 para|vāṇ|māṭr’|âsahaḥ pralāpī ca  
 viṣamaḥ śruta|mada|nāmā  
 dhātu|kṣobho nṛṇām mūrtah.

Satata|bhru|kuṭi|karālah  
 paruṣ’|ākrośī haṭh’|ābhīghāta|parah  
 adhikāra|madaḥ pūmsām  
 sarv’|āśī rākṣasah krūrah.

Pūrva|puruṣa|pratāpa|  
 prathita|kathā|vismṛt’|ânya|nija|kṛtyaḥ  
 kula|mada ekaḥ pūmsām  
 su/dīrgha/darśī mah”/ājñānah.

Varjita/sakala/sparśaḥ  
 sarv’|āśuci/bhāvanān nirālambah  
 ākāśe ’pi sa/lepaḥ  
 śauca|mado nitya/saṃkocah.

S’|āvadhayaḥ sarva|mada  
 nija|nija|mūla|kṣaye vinaśyanti,  
 vara|mada ekaḥ kuṭilo  
 vijṛmbhate niravadhir bhogī.

The harrowing “delirium of erudition”  
 is an embodied upheaval of the bodily elements:  
 The eyes are reddened by rising anger,  
 one is unable to bear the mere voice of others,  
 but is oneself a prattle.\*

The “hysteria of authority” is an all-devouring,  
 brutal demon afflicting mankind.  
 It is loathsome with incessantly knitted eyebrows,  
 crudely abuses people,  
 and is prone to violent assault.

The “delirium of noble lineage”  
 is preoccupied with tedious tales of ancestral glory  
 but forgets its own duty towards others.  
 Unique among men,  
 it is *a farsighted, great folly : an acute vulture.*\*

The “lunacy of purity”  
*cowers perpetually : is an uninterrupted yogic withdrawal.*  
*recoils from the slightest contact : shuns any sensory*  
*contact,*  
*is friendless : a supportless trance*  
*because it imagines everyone to be impure : by realising*  
*that all sensory objects are unreal,*  
*and fears contamination even from the sky : perceiving*  
*even emptiness as an obstacle.*

All these forms of insobriety are limited,  
 they pass away when their respective root is cut.  
 The “conceit of self-importance” stands alone:  
 an endless coiling serpent with gaping jaws.\*

THE THREE SATIRES: KSHEMÉNDRA

6.15 Pāna|madas tu jaghanyaḥ  
 sarva|jugups”|āspadaṁ mahā|mohaḥ  
 kṣaṇiko ’pi harati sahasā  
 varṣa|sahasr’|ârjitam ūlam.

Vidyāvati vipra|vare  
 gavi hastini kukkure śva|pāke ca  
 madya|madaḥ sama|darśī  
 sva|para|vibhāgam na jānāti.

Vigalita|sad|asad|bhedah  
 sama|kāñcana|loṣṭa|pāśāṇaḥ  
 prāpto yogi|daśām api  
 narakaṁ kṣībah svayam patati.

Roditi gāyati vihasati  
 dhāvati vilapaty upaiti saṁmoham  
 bhajate vividha|vikārān  
 saṁsār’|ādarśa|maṇḍalaḥ kṣībah.

Para|pati|cumbana|saktām  
 paśyati dayitām na yāti saṁtāpam;  
 kṣībo ’pi gāḍha|rāgi  
 pītvā madhu vīta|rāgah kim?

But liquor-induced drunkenness is vilest,  
 a condition entirely repulsive, a sheer stupidity.  
 Though lasting but a fleeting moment,  
 it abruptly strips away merit  
 amassed in thousands of years.

Drunkenness regards as equal  
 a learned and saintly brahmin, a cow,  
 an elephant, a dog and a dog-cooker,  
 and does not understand the distinction  
 between “mine” and “another’s.”\*

Unhampered by the distinction between real and unreal,  
 considering gold, mud and stones to be the same,  
 the drunkard,  
 even though he has thus attained the state of the Yogin,  
 propels himself into hell.\*

The drunkard is a mirror image of transmigration:  
 He weeps, he sings, he laughs,  
 he runs and bawls, falls prey to bewilderment,  
 swings from mood to mood.\*

He can see his wife  
 engrossed in kissing the husband of another woman  
 and yet feel no outrage.  
 Has the drunkard,  
 even though he is extremely *Flushed* : *passionate*,  
 been freed from desire by guzzling liquor?

6.20 Visṛjati vasanam dūre

vyasanam gṛhṇāti duḥsaham kṣibah  
añjali|pātraiḥ pibati ca  
nija|mūtra|vijṛmbhitam candram.

Cyavanaḥ purā maharṣih  
yauvanam Aśvī|prayogato labdhvā  
yajñe svayam kṛtaljñah  
tau cakre Soma|bhāg' |ārhau.  
Kruddhas tam etya Śakrah  
provāca: «mune! na vetti kim api tvam?  
bhiṣajāv apaṇkti|yogyau!  
Som' |ārhāv Aśvinau kasya?»

Iti bahuśah Sura|patinā  
pratiśiddho 'pi sva|tejasā Cyavanaḥ  
na cacāla niścit' |ātmā  
nija|kṛtyād Aśvinoh prītyā.

Tat|kop' |ōdyata|vajram  
Jambhārer āyatam bhuja|stambham  
astambhayan mun' |īndraḥ  
prabhāva|saṁbhāvanā|pātram.

6.25 Asṛjac ca tad|vadhāya

Pralamba|kāy' |ōpamam catur|damṣṭram  
yojana|sahasra|vipulam  
kṛtyā|rūpam mah" |Āsuram ghoram.

Ten' āviṣṭah sahasā  
bhīto Vajrī tam āyayau śaraṇam  
«Somo 'stu Deva|bhiṣajoh»  
iti c' ḫvāca prañastā|dhṛtiḥ.

The drunkard casts off his garments (*vasana*) far away      6.20  
 and takes up unbearable depravity (*vyasana*).  
 With his cupped hands he sips the moon  
 waxing in his own urine.

Long ago, the great seer Chyávana had regained his youth by the ministration of the twin Ashvins. Grateful, he honored them by entitling them to draughts of Soma at his sacrifice.\*

The enraged Indra appeared to him and reprimanded: "Sage! Don't you know anything? Physicians are unacceptable as company at meals! Who would honor them with Soma libations?"

Though the Lord of the Gods thus repeatedly forbade him, the determined Chyávana, secure in his own might, out of love for the Ashvins, did not waver from his resolve.

The best of seers paralysed Indra's huge, pillar-like arm, an object of awe due to its power, with thunderbolt raised up in rage at him.

Then, to slay Indra, he fashioned a hideous, colossal 6.25 Ásura whose body resembled that of Pralámba,\* with four fangs, whose bulk measured a thousand leagues in extent, an incarnation of evil sorcery.

Indra the thunderbolt-bearer was violently possessed by him. Dismayed, he came running to Chyávana seeking shelter, and failing in courage, he conceded: "The Gods' twin physicians may have their share of Soma!"

Munir api karuṇā|sindhuh  
 bhītaṁ praṇataṁ mah”|Ēndram āsvāsyā  
 Madam utsasarja ghoram  
 dyūta|strī|pāna|mṛgayāsu.  
 So 'yam asurah pramāthī  
 muninā kruddhena nirmito hṛdaye  
 nivasati śarīra|bhājāṁ  
 stambh'ākāro guṇair baddhah,

Maune śrī|mattānāṁ  
 niḥspanda|dṛśi pravṛddha|vibhavānāṁ  
 bhrū|bhaṅga|mukha|vikāre  
 dhanikānāṁ bhrū|puṭe viṭ'ādīnāṁ,

6.30 Jihvāsu dūta|viduṣāṁ  
 rūpavatāṁ daśana|keśa|veśeṣu  
 vaidyānāṁ oṣṭha|puṭe  
 grīvāyāṁ guru|niyogi|gaṇakānāṁ;  
 Skandha|taṭe subhaṭānāṁ  
 hṛdaye vanijāṁ kareṣu śilpavatāṁ  
 gala|patr'āṅguli/bhaṅge  
 chātrāṇāṁ stana|taṭeṣu taruṇīnāṁ;  
 Udare śrāddh'ārhāṇāṁ  
 jaṅghāsu ca lekha|hāra|puruṣāṇāṁ  
 gaṇdeṣu kuñjarāṇāṁ  
 barhe śikhināṁ gatau ca hamṣānāṁ.

## THE GRACE OF GUILE 6: INTOXICATION

The seer for his part, a river of compassion, consoled great Indra as he was frightened and humbled, and sent forth the terrible demon “Intoxication” into gambling, women, drink and hunting.

That rending demon, fashioned by the angry seer, now dwells in the hearts of living beings in the guise of paralysis, held in check by virtues.\*

In the silence of those drunk with wealth,  
in the immobile stare of those grown in stature,  
in the faces of the wealthy, disfigured by frowning,  
in the knitted eyebrows of rakes etc.;

In the tongues of envoys and scholars,  
in the teeth, hair and garments of the beautiful,  
in the puckered lips of physicians,  
in the necks of gurus, of petty officials, and astrologers;  
In the bulging shoulders of champions,  
in the hearts of merchants,  
in the hands of craftsmen,  
in the *stretched out* throats,

*torn* birchbark-manuscripts  
and *bent* fingers of students,  
in the upright breasts of slender ladies;  
In the bellies of those entitled to funerary offerings,  
and in the calves of couriers,  
in the cheeks of elephants,  
in the tailfeathers of peacocks,  
and in the gait of swans.

6.30

THE THREE SATIRES: KSHEMÉNDRA

Ity evam̄ madanāmā  
mahā|graho bahu|vikāra|dṛḍha|mohah  
aṅge kāṣṭhī|bhūto  
vasati sadā sarva|bhūtānām.

iti mahā|kavi|śrī|Kṣemendra|viracite  
Kalā|vilāse  
mada|varṇana|nāma  
śaṣṭhah̄ sargah̄.

## THE GRACE OF GUILE 6: INTOXICATION

In this way the mighty demon called Intoxication,  
having become insensible like a log,  
a profound delusion assuming many forms,  
for ever inhabits the bodies of all living beings.

The sixth canto, named the description of intoxication,  
in the “Grace of Guile” composed by  
the great poet Ksheméndra.



THE GRACE OF GUILE  
7. DEPRAVITY

A RTHO NĀMA janānāṁ  
jīvitam akhila|kriyā|kalāpasya.  
tam api haranty ati|dhūrtāś  
chagala|galā gāyanā loke.

*Nihśeṣam kamal'/ākara/koṣam  
jagdhv" āpi kumudam āsvādya  
kṣīṇā gāyana/bhṛīngā  
mātarīga/prāṇayitāṁ yānti.*

*Ghaṭa/paṭa/śakaṭa/skandhā  
bahu/dimbhā mukta/keśaka/kalāpāḥ  
ete yoni/piśācā  
bhūpa/bhujo gāyanā ghorāḥ.*

THE INCENTIVE for the vast profusion of human striving  
is prosperity.

It is this

that utterly unscrupulous, goat-throated singers  
plunder in this world.

*Even though they have completely exhausted  
the buds of the red day-lotus pond  
and finished off the white lilies,  
the singer-bees, still emaciated,  
yearn for the fragrant rut-fluid of elephants.  
: After completely depleting their patron's treasury  
abounding in riches  
and then tasting his anger,  
the singer-rakes, impoverished,  
solicit the meanest outcastes.\**

*Followed by caravans of carts crammed with  
pots and blankets, a train of brats in tow,  
with their dishevelled hair unkempt,  
awful are these singers, royal parasites,  
reared on meat.  
: Followed by troops\* in wedge-formation,\*  
striking kettle-drums\* of war, in great affray,  
equipped with quivers\* of powerful missiles\* and  
arrows,\*  
terrible are these goblin-spawned,  
regicidal\* warriors of the God of war.\**

Tamasi varākaś cauro  
 hāhā|kāreṇa yāti samṛtrastah,  
 gāyana|caurah prakaṭam  
 hāhā kṛtv” āpi nayati lakṣam ca.

7.5 Pāpādhadhaninigamasā|  
 dhādhāmāmāsamāsagādhāmā  
 kṛtvā svara|pada|pālīm  
 gāyana|dhūrtāś caranty ete.

*Kuṭil’/āvarta/bhrāntaiḥ  
 vamśa/vikārais ca mukha/vikārais ca  
 gāyati gāyana|samgho  
 mardala|hastaś ciram̄ mauni.*

Āmantraṇa|jaya|śabdaiḥ  
 pratipada|jhamkāra|gharghar’|ārāvaiḥ  
 svayam|ukta|sādhu|vādair  
 antarayati gāyano gītam.

The wretched thief moans: 'Ah! Ah!'  
 and shudders as he skulks in the darkness.  
 The singer-thief also intones 'Ah! Ah!'  
 in broad daylight and carries off a fortune.

*"Pā pā dha dha ni ni ga ma sā  
 dhā dhā mā mā sa mā sa gā dhā ma"*  
 rehearsing phrases\* of the notes  
 of the musical scale in this way,  
 these singers are on the prowl.

7.5

The troupe of singers performs their song,  
*drum in hand,*  
*it is faulty with convoluted "revolving ornamentations,"*  
*with mutilated "flute ornamentations,"*  
*with a disfigured opening theme,*  
*: reeling with crooked gyrations,*  
*and with twisted spines,\* with contorted faces,*  
*their hands trembling like rattle-drums,*  
 followed by lengthy silence.

The bard encumbers the song  
 with salutes and hails of: "Victory!,"  
 with gurgling noises, cymbal crashes,  
 with buzzing twangs after every musical phrase,  
 and applauds himself with cries of "Bravo!."

THE THREE SATIRES: KSHEMÉNDRA

Jala|patite saktu|kaṇe  
 matsyair bhukte 'sti k" āpi dharm'|āptih,  
 gāyana|dattāsu param  
 koṭiṣv api bhavati prajā|pīdā.

Mugdha|dhanānāṁ Vidhinā  
 ruddhānāṁ andha|koṣa|kūpeṣu  
 vihito vivṛta|mah" |āsyo  
 gāyana|nāmā pranāl'|āughah.

7.10 N' āitat prakaṭita|daśanā  
 gāyana|dhūrtāḥ sad" āiva gāyanti;  
 ete gat'|ānugatikān  
 hasanti mugdhān gr̥hīt'|ārthāḥ.

*Prātar gāyana/dhūrtā  
 bhavanti dhīrāḥ sahāra/keyūrāḥ  
 madhy'/āhne dyūta/jītā  
 nagnā bhagnā nirādhārāḥ.*

Should a morsel of gruel be dropped into the water  
 and be swallowed by fish,  
 there may accrue some gain of merit.  
 But when donations are made to singers,  
 even if they be tens of millions,  
 public misery ensues.\*

The Creator has made provision  
 for a large-mouthed, gaping overflow  
 called "singer"  
 on stagnant treasury-wells  
 for the clogged-up wealth of idiots.

It is not even the case  
 that this protruding-toothed rabble of minstrels  
 is always busy singing;  
 they are also busy laughing  
 at simpletons who follow the crowd  
 after they have grabbed their money.

7.10

*Early in the morning,  
 the singer-libertines are undaunted,  
 adorned with pearl necklaces and gold armbands.*

*At midday,  
 beaten at dice, they stand disrobed,  
 humiliated and bereft of patronage.*  
 : *At dusk,  
 the singer-rakes are virile in thrilling\* love-sport,\*  
 at midday,  
 exhausted by love-play, they are still undressed,  
 aching and sapped of essence.\**

THE THREE SATIRES: KSHEMÉNDRA

Stuti|vāgurā|nibaddhaiḥ  
 vacana|śaraiḥ kapāṭa|kūṭa|racaṇābhiḥ  
 gītair gāyana|lubdhā  
 mugdha/mṛgāṇāṁ haranti sarvasvam.

Naṣṭa|svara|pada|gītaiḥ  
 kṣaṇena lakṣāni gāyano labdhvā  
 «dāsī|sutena dattam  
 kim?» iti vadān duḥkhito yāti.

Varjita|sādhu|dvija|vara|  
 vṛddhāyāḥ sakala|śoka|kalitāyāḥ  
 śāpo 'yam eva Lakṣmyā  
 gāyana|bhojy” āiva yat satatam.

7.15 Devaḥ purā surāṇām  
 adhinātho Nāradam cir'|āyātam  
 papraccha loka|vṛttam  
 caritam c' āitan mahīpānām.  
 So 'vadād «avani|patīnām  
 jayinām bahu|dāna|dharma|yajñānām  
 caratā mayā nr̥|loke  
 sura|pati|yogyāḥ śriyo dṛṣṭāḥ.

Minstrel-hunters  
 take the *wealth* : *life*  
 of their *foolish victims* : *innocent deer*  
 by means of songs, composed with praise-snares,  
 with lyric-arrows, with arrangements  
 in the form of concealed traps.

Presented immediately with great largesse  
 for songs whose note-phrases have already faded away  
 the musician grumbles:  
 "What has he coughed up, that son of a slave,"  
 and walks out disgruntled.

Such is the curse of Lakshmi,  
 the Goddess of fortune,  
 that though haunted by everybody's grief,  
 she must shun saintly Brahmins  
 and eminent, distinguished elders,  
 ever to be enjoyed by singers.

Long ago the god Indra, overlord of the celestials, en- 7.15  
 quired from the sage Nárada, who had arrived after a long  
 time, for news of the world, and how fared the earth-  
 protecting kings.

He replied: "As I wandered in the world of men I saw  
 among the victorious rulers of the earth, abounding in char-  
 ity, Dharma and sacrifices, splendors befitting the king of  
 gods.

Anu ca tvām̄ spardhante  
 vibhavair Varuṇām̄ Dhan'ādhiṇāthām̄ ca.  
 śata|makha|saṁjñām̄ asakṛd  
 bahutara|yajñā hasanty eva.»  
 Šrutvā tan muni|vacanām̄  
 jāta|dveṣah̄ Šatakratuḥ kopāt  
 hartum̄ dhanām̄ piśācān  
 visasarja bhuvām̄ nar'āndrāṇām̄.  
 Te gīta|nāma|mantrāḥ  
 sura|pati|diṣṭāḥ piśāca|saṁghātāḥ  
 hartum̄ sakala|nṛpāṇām̄  
 dhanam̄ akhilam̄ bhū|talam̄ prayayuh̄.

7.20 Māyādāsaḥ prathamam̄  
 Dāmbaradāsaśca Prasiddhidāsaś ca  
 Kṣayadāsa|Luṇṭhadāsau  
 Kharadāso Vajradāsaś ca,  
 Vāḍavadāsaś c' āṣṭau  
 te gatvā martya|lokam̄ ati|bhaya|dāḥ  
 vivṛt'āsyā|ghora|kuharā  
 gāyana|sr̄ṣṭim̄ sasarjur ati|vikaṭām̄.  
 Tair ete hata|vibhavā  
 diśi diśi hṛta|sakala|loka|sarvavāḥ  
 yajñ'ādiṣu bhū|patayo  
 jātāḥ śithil'ōdyamāḥ sarve.

And they rival you, Váruna, and the God of wealth taken together with riches. They mock your title “having-a-hundred-sacrifices” as they perform such worship not once, but many times over.”

When he had heard the sage’s words, Indra, the hundredfold powerful one, his hostility flaring up, sent forth demons to the earth, to plunder the wealth of the kings of men.

This company of demons, Mantra-regents\* called “songs” commanded by Indra, the Lord of the Gods, advanced against the earth, to seize the entire wealth of all kings.

Foremost among them was  
 the “Servant of illusion,”  
 next the “Servant of verbosity,”  
 the “Servant of notoriety,”  
 the “Servant of ruin,”  
 the “Servant of pillage,”  
 the “Servant of harshness,”  
 the “Servant of the thunderbolt,”  
 and the “Servant of the submarine inferno.”

7.20

These eight extremely fearsome beings came into the world of mortals, a hideous guttural roar in their gaping jaws, and summoned forth the utterly horrible creation of musicians.

All around, they impoverished these kings who seized the wealth of the whole population. All of the earthly king’s zeal for sacrifices and such like diminished.

Ete hi karṇa|vivaraiḥ  
 praviśya gīta|cchalena bhū|pānām  
 sahasā haranti hrdayam  
 karṇa|piśācā mahā|ghorāḥ.  
 Tasmād eṣām rāṣṭre  
 na dadāti vikāriṇām praveśam yaḥ  
 tasya sakal’|ártha|sāmpad|  
 yajñavatī Bhūmir ādhīnā.  
 7.25 Naṭa|nartaka|cakra|carāḥ  
 kuśilavāś cāraṇā viṭāś c’ āiva  
 aiśvarya|śāli|śalabhāś  
 caranti; tebhyah śriyam rakṣet.

Gāyana|samghasy’| āikyād  
 uttiṣṭhati gīta|niḥsvanah sumahān  
 asthāne dattāyā  
 Lakṣmyā iva sambhram’|ākrandah.

iti mahā|kavi|śrī|Kṣemendra|viracite  
 Kalā|vilāse  
 gāyana|varṇana|nāma  
 saptamah sargah.

## THE GRACE OF GUILE 7: DEPRAVITY

For, these terrifying ear-demons enter, in the guise of songs, through the auditory passages of earth ruling lords, and violently take hold of the heart.

Therefore, to him who refuses these corruptors entry into his kingdom, the lady Earth, abounding with all fortune, success and sacrifices, remains subservient.

Actors, dancers, jugglers, mimes, minstrels and procurers <sup>7.25</sup> swarm around as locusts on the rice of dominion; fortune must be defended from them.

A mighty din of singing resounds  
from the united horde of minstrels,

*the distressed cry, as it were, of Lakshmi  
offered in unbefitting matrimony,  
: the confused disharmony of a Lakshmi-verse recited  
in the wrong musical register.*

The seventh canto, named the description of singers,  
in the “Grace of Guile” composed by  
the great poet Ksheméndra.



# THE GRACE OF GUILE

## 8. DECEPTION

T ATR' API *hema/kārā*  
*harana/kalā/yogināḥ pṛthu/dhyānāḥ*  
*ye dhāmni bahala/lakṣmyāḥ*  
*śūnyatvam darśayanty eva.*

Sāram sakala|dhanānāṁ  
sāmpatsu vibhūṣaṇam vipadi rakṣā  
ete haranti pāpāḥ  
satatam tejāḥ param hemnah.

Sahas' āiva dūṣayanti  
sparśena suvarṇam upahata|cchāyam  
nity'|āśucayah pāpāḥ  
caṇḍālā hema|kārāś ca.

Masṛṇa|kaś'|āśmani nikaso  
mandā|ruciḥ kraya|gatā kalā teṣām  
paruṣa|kaś'|āśmani nikaso  
vikraya|kālē 'pi lābha|kalā.

O F SIMILAR TEMPER, also, are goldsmiths,  
adepts in the art of gold : making things  
disappear,  
who, thanks to a far-fetched, visionary imagination,\*  
can make a show of insolvency in the midst  
of their fabulously prosperous residences.

: There are also Yogins  
with the ability\* to endure the hardship\* of snow,\*  
who, absorbed in profound meditation,  
manifest the attainment of emptiness  
in a state\* replete with beatitude.\*

These wicked goldsmiths incessantly seize  
the essence of all possessions,  
an ornament in prosperity  
and a security in misfortune,—  
the supreme splendor of gold.

A brief contact, and wicked outcastes, ever unclean,  
pollute the higher castes,  
corrupting their purity,  
and just so, evil, unsavory goldsmiths  
tarnish gold with their impetuous fumbling,  
dimming its lustre.

Their ploy when buying  
is a streak of dim lustre  
on a soft touchstone.  
At the time of selling,  
the ploy of making profit is a streak  
on a coarse stone as assay.\*

THE THREE SATIRES: KSHEMÉNDRA

8.5 S'|ôpasnehaḥ svedyah

sikthaka|mudro 'pi vālukā|prāyah  
s'|ôṣmā ca yuktī|bhedāt  
tul'|ôpalānām kalāḥ pañca.

*Dvi/putā sphoṭa|vipākā  
suvarṇa|rāsa|pāyinī sa|tāmra|kalā  
sīsa|mala|kāca|cūrṇa|  
grahaṇa|parā ṣaṭ|kalā mūṣā.*

8.7-8 *Vakra/mukhī viṣama/putā*

*suṣira/talā nyasta/pāradā mṛdvī  
kaṭu/kakṣyā granthimati  
kuśikyitā bahu/guṇā puro/namrā  
vāta/bhrāntā tanvī  
gurvī vā parusa/pātra/dhṛta/cūrṇā  
nirjīvanā sajīvā  
ṣodaśa hemnas tulāsu kalāḥ.*

The swindles with balance-stones are five:

8.5

Though stamped with an official-looking seal\* of beeswax  
they are made mostly of sand, and depending on the ploy,  
they are soaked in water, dried, or heated.

Six are the foibles of the crucible:

*It is a double vessel : has a double bottom\*,  
easily undergoes the calamity of bursting asunder,  
it drinks up liquid gold,  
it has a copper inlay, and is designed  
to retain led and alkaline salt powder.*

*The scales for weighing gold have sixteen failings:*

*a bent indicator, unevenly matched bowls,  
a perforated layer, they are loaded with mercury,  
they are bendable, have an inert scale,  
their cords are knotty, badly strung, and many-stranded,  
they are out of balance before used,  
can be disturbed by the wind, are too light, or too heavy,  
they retain gold-dust in their coarse bowls,  
and are magnetically static, or volatile.*

*: these are the sixteen traits of winter:*

*the points of the compass become hostile,  
the hollows become impassable, the ground cracks open,  
it becomes soft as if with quicksilver scattered about.  
With severe wraps, knotted together,  
indecorously looped around the body many times,  
one leans forward, shaken by stormy winds,  
whether one is thin or stout,  
snowy powder clings to coarse garments,  
and inanimate objects are blown about as though alive.\**

Mandah s'āvego vā  
 madhya|cchinnah sa|śabda|phūt|kārah  
 pātī śikara|kārī  
 phūt|kārah ṣat|kalas teṣām.

8.10 Jvāl'āvalayī dhūmī  
 visphoṭī mandakah sphulingī ca  
 pūrva|dhṛta|tāmra|cūrṇaḥ  
 teṣām api ṣat|kalo vahniḥ.

8.11-12 Praśnāḥ kathā vicitrāḥ  
 kaṇḍūyanam aṁśuk'āntarā|drṣṭih  
 dina|vel'ārka|nirīkṣaṇam  
 ati|hāso makṣik'ākṣepaḥ  
 kautuka|darśanam asakṛt  
 sva|jana|kaliḥ salila|pātra|bhaṅgaś ca  
 bahir api gamanaṁ bahuśo  
 dvā|daśa ceṣṭā|kalāś teṣām.

Ghaṭitasy' ḫopari pākaḥ  
 kr̥trima|varṇa|prakāśan'ōtkarṣī  
 tanu|gomay'āgni|madhye  
 lavaṇa|ks̥ār'ānulepena.

Sāmānya|loha|pātrā  
 bhūmi|nyaste 'pi kānta|loha|tale  
 dhāvati vadanena tulā  
 rikt" āpi muhuḥ supūrṇ" ēva.

Their blowing is sixfold:

puffing feebly or restlessly,  
breaking off in the middle,  
wheezing noisily, spluttering and hissing.

Their fire also has six aspects:

8.10

it can be ringed in flames,  
smoky, roaring, smouldering, shedding sparks,  
and is supplied with copper dust\* placed in front of it.

Twelve are the traits of their behavior:

Questions, weird tales, scratching,  
looking inside their garments,  
checking the sun for time of day,  
excessive laughter, swatting flies,  
showing impatience,  
much quarrel with their own people,  
smashing the water-pot, and frequently going out.\*

By smearing it with saline acid

in a gentle fire of cow-dung,  
the finish of the worked article  
becomes dazzlingly radiant with artificial color.

And because there is a magnetic layer

concealed in the ground,  
the indicator of the scales,  
with its bowls made of common iron,  
suddenly jumps as if they were full,  
though they are empty.

THE THREE SATIRES: KSHEMÉNDRA

8.15 Pratibaddhe jatu|yogye  
prakṣipt'|ântar|nigūḍha|kanaka|kaṇam  
tulite pūraṇa|kāle  
mukhena hartum samāyāti.

Ujjvalane 'pi ca teṣāṁ  
pātanam ati|sukaram aśma|kāle ca  
sadr̥ṣa|vicitr'|ābharaṇe  
parivartana|lāghav'|āpasāraś ca.

Pūrn'|ādānam ghaṭane  
dāne kṣāmārpaṇam prabhā|yogaḥ  
kāl'|āharaṇa|vināśaḥ  
pratipūraṇa|yācanam bahu|śleṣaḥ.

Ekā|daśa yuktij|kalāḥ  
teṣāṁ etāḥ samāsenā  
ek" āiva kalā mahatī:  
niśi gamanam̄ sarvam̄ ādāya.

Etā hema|karāṇāṁ  
vicāra|labhyāḥ kalāś catuh|ṣaṣṭiḥ  
anyās tu nigūḍha|kalāḥ  
Sahasra|netro 'pi no vetti.

At the time of completion,  
 when the ornament is being weighed,  
 he proceeds to extract a concealed lump of gold,  
 which he had secreted within while the ornament  
 was being inlaid with the use of lac,  
 through a hole.

†When the fire flares up,  
 or when they are working with a touch-stone  
 it is exceedingly easy for them to strike off a piece,  
 or an exchange with a similar shining ornament  
 might occur.†\*

†They receive the full weight of gold for their work,  
 deliver. . .  
 they apply a glossy shine,  
 make timely collection impossible,  
 demand more material,  
 and use much double-talk.†

In brief these are their eleven practical arts.  
 Their ultimate art is to sneak away in the night,  
 taking everything with them.

Such are the sixty-four arts of goldsmiths  
 which can be inferred by reason,  
 but even thousand-eyed Indra does not know their other,  
 secret arts.

8.20 Meruh sthito vidūre  
 manusya|bhūmīm bhiyā parityajya  
 bhīto 'vaśyam cauryād  
 caurāṇām hema|kārāṇām.  
 Kanaka|śilā|śata|saṁdhi|  
 prasṛta|mahā|vivara|koti|saṁghātaiḥ  
 utkīrṇa|śīthila|śīkharah  
 purā kṛto mūṣakair Meruh.  
 Tatr' ākhil'|ākhu|senā|  
 nikhāta|nakhar'|āvaledhan'|ōtkhātaiḥ  
 śīthilita|mūlah sahasā  
 babhūva Meruh purā niyatam.  
 Mūṣaka|nakhar'|ōtkhātah  
 SuMerur uccaistarām śuśubhe,  
 uddhūta|kanaka|dhūlī|  
 paṭalaiḥ kapilā babhuḥ kakubhah.  
 Tasmiñ jarjara|śīkhare  
 vivar'|ōdara|dalita|kaṭaka|kūṭa|taṭe  
 kalp'|ānt'|āgamane  
 bhayam āvir abhūd akhila|Devānām.

8.25 Tān ūce divya|dṛśā  
 vilokya sarvān mun'|īśvaro 'gastyah:  
 «ete hi Brahma|ghnā  
 niśācārās tridaśa|saṁgare nihatāḥ.  
 Jātā mūṣaka|rūpā  
 Meru|nipāte kṛt'|ārambhāḥ  
 vadhyāḥ punar api bhavatām  
 āśrama|bhaṅgān munīnām ca.»

Forsaking the world of men in fear, Mt. Meru towers far 8.20 away. Without a doubt he was afraid of the plundering of the thieves called goldsmiths.

Long ago, rats, by the sheer number of huge tunnels driven into the veins\* of hundreds of gold-ore deposits, made the peak of Mt. Meru teeter on the brink of collapse by erosion.

Inevitably, the foundations of Mt. Meru were vehemently shaken by the excavations burrowed by the claws of this whole army of rats.

Mt. Meru, laid waste by the rat's claws, became exceedingly beautiful, its peaks shone with a reddish hue, covered by a veil of thrown up gold-dust.

Because its summit was shattered, because its ridges, peaks and slopes were rent asunder by chasms and clefts, all of the Gods became alarmed that the end of the eon was upon them.

Ágastya, lord of sages, scrutinised the calamity with his 8.25 divine eye and said to them all: "Forsooth, it is the night-stalkers, slayers of brahmins, who were annihilated in the war with the Gods!\*

Reborn as rats, they are making efforts to topple Mt. Meru. You must destroy them again, for they have also destroyed the sanctuaries of the sages."

THE THREE SATIRES: KSHEMÉNDRA

Śrutv” āitan muni|vacanam  
dhūmena bil’āvalīm samāpūrya  
śāpena pūrva|dagdhāñ  
jagdhus tridaśā mahā|mūṣāñ.

Te hema|haraḥ  
suvarṇa|kārāḥ kṣitau jātāḥ  
janm’ābhyaśād aniśām  
kāñcana|cūrṇam nikarṣanti.

Tasmān mahī|patīnām  
asaṁbhave garada|cora|dasyūnām  
ekāḥ suvarṇa|kāro  
nigrāhyāḥ sarvathā nityam.

iti mahā|kavi|śrī|Kṣemendra|viracite  
Kalā|vilāse  
suvarṇa|kār’|ōtpattir nāma  
aṣṭamah sargah.

## THE GRACE OF GUILE 8. DECEPTION

When they heard these words of the sage, the Gods filled the row of holes with smoke and burnt the great rats, who, in their previous existence, had been burnt by a curse.

These gold-robbers were then resurrected on earth as goldsmiths.\* In each rebirth they ceaselessly scratch together gold-dust.

Therefore, in the absence of poisoners, thieves, or bandits, kings must ruthlessly persecute goldsmiths without reprieve.\*

The eighth canto,  
named the origin of goldsmiths,  
in the “Grace of Guile” composed by  
the great poet Ksheméndra.



THE GRACE OF GUILE  
9. QUACKERY

VĀÑCAKA|MĀYĀ mahatī  
mahī|tale jaladhi|mekhale nikhile  
naṣṭa|dhiyām matsyānām  
jāl’|ālī dhīvaraīr vihitā.

Sarvasvam eva paramām  
prāṇā yeṣām kṛte prayatno 'yam,  
Vaidyā vedyāḥ satataṁ  
yeṣām haste sthitās te 'pi.

Ete hi dehi|dāhā  
virahā iva duḥsahā bhiṣajah;  
grīṣma|divasā iv' ḍogrā  
bahu|trṣṇāḥ śoṣayanty eva.

Vividh'|āuṣadhi|parivartair yogaiḥ  
jījñāsayā sva|vidyāyāḥ  
hatvā nṛṇām sahasraṁ  
paścād vaidyo bhavet siddhāḥ.

9.5 Vinyasya rāśi|cakram  
graha|cintām nāṭayan mukha|vikāraiḥ  
anuvadati cirād gaṇako  
yat kiṁ cit prāśniken' ḍoktam.

Gaṇayati gagane gaṇakah  
candreṇa samāgamaṁ Viśākhāyāḥ  
vividha|bhujamga|krīḍ”|āsaktām  
gr̥hiṇīm na jānāti.

THERE IS A GREAT VEIL of deception  
covering the surface of  
the whole, sea-girdled earth,  
a train of nets set up by *fishermen* : *cunning men*  
for fish whose wits have perished.\*

The vital breaths are the ultimate possession,  
all this striving is for their sake.

Know those, in whose hands they are at all times,  
to be the *Gods of the Vedas* : *physicians*.\*

For, these dire physicians  
burn the body like separation from a lover;  
like ferocious summer days,  
they bring much thirst, and dehydrate.

The physician becomes a renowned success  
after he has killed a thousand patients with his concoctions,  
swapping around their various constituent drugs  
in an attempt to figure out his own science.

After sketching the zodiac,  
and affecting concern about the planets by pursing his lips,  
after a long pause,  
the astrologer finally paraphrases  
whatever the questioner had asked.

The astrologer calculates  
the *rendez-vous* of the constellation Vishákha\*  
with the moon in the sky,  
unaware that his wife at home  
is addicted to love-play with numerous paramours.

9.5

Prathamam̄ sva|vittam akhilam̄  
 kanak'|ârthī bhasmasāt svayam̄ kṛtvā  
 paścāt sadhanān rasikān  
 vināśayaty eṣa varṇikā|nipunah̄.

«Śata|vedhī siddho me  
 sahasra|vedhī raso 'pi niryātah̄»  
 iti vadati dhātu|vādī  
 nagno rūkṣah̄ kṛśo malinah̄.

Tāmra|ghaṭ'|ōpama|śīrṣo  
 dhūrto 'pi rasāyanī jarā|jīrṇah̄  
 keś'|ōtpādana|kathayā  
 khalvāṭān eva muṣṇāti.

9.10 Prahlādāna|śuci|tāraka|  
 śambara|ramaṇīj|ane 'pi baddh'|āśah̄  
 bīlv'|ādibhir atī|kāmī  
 hutvā dhūm'|ândhatām eti.

«Khecarat” āpta|prāyā  
 yatnād yadi labhyate nabhah̄|kusumam;  
 uktāḥ prayoga|vidbhīr  
 maśak'|āsthīṣu siddhayo vividhāḥ.

First, the gold-maker\*  
reduces his own fortune to ashes in failed experiments.  
Then, having become skilled in gold-plating,  
he goes on to ruin wealthy alchemists.

The alchemist boasts:

“I have mastered the art of hundredfold-piercing mercury  
and perfected even the thousandfold-piercing mercury.”  
—He is naked,  
    shriveled,  
    emaciated,  
    filthy.

The quack rejuvenator,  
with a head bald like a copper pot,  
withered with old age,  
pilfers bald men with tales of sprouting hair.\*

The lecher,  
    yearning for gorgeous mistresses  
    with exhilarating bright eyes,  
makes burnt offerings of *bilvas* etc.  
    and is blinded by the smoke.\*

9.10

“The state of being a sky-goer is readily attained  
if one strives to get a sky-flower;\*  
sorcerers have revealed  
    that there are many powers in mosquito-bones.\*

THE THREE SATIRES: KSHEMÉNDRA

Kṛṣṇ' | âśva | śakṛd | vṛtyā  
 paśyati gagane sur' | Īndra | caritāni;  
 maṇḍūka | vasā | lipto  
 bhavati pumān vallabho 'psarasām.»

Ity uktvā punar āśām  
 diśi diśi vilasanti dhūrta | samghātāḥ  
 yair vividha | siddhi | lubdhāḥ  
 kṣiptāḥ śataśo narāḥ śvabhre.

Vaśy' | ākarṣaṇa | yogī  
 pathi pathi rakṣām dadāti nārīṇām,  
 rati | kāma | tantra | mūlam  
 mūlam mantram na jānāti.

9.15 Bahavo rathyā | guravo  
 laghu | dīkṣāḥ svalpa | yogam utpādyā  
 vyādhaya iva vārdhante  
 mugdhānām draviṇa | dāra | harāḥ.

«Hasta | sthā dhana | rekha  
 vipulataḥ” âsyāḥ patis tu cala | cittaḥ»  
 mṛdnāti kula | vadhuṇām  
 ity uktvā kamala | komalaṁ pāṇim.

With an eye-salve made of the dung  
 of a black horse  
 one sees the doings of Indra in the sky;  
 smeared with frog-fat,  
 a man can become the lover of celestial nymphs."

With such assertions,  
 hordes of swindlers perpetually fan hopes the world over,  
 casting down hundreds of men,  
 lusting for all kinds of powers,  
 into the chasms of hell.

On every street,  
 an adept at love-enchantment offers amulets to women,  
 without knowing  
 the magical roots\* used in the science  
 nor the root-mantra.

Numerous street-gurus,  
 9.15  
 who have received only minor initiations  
 and mastered but little yoga,  
 rob the wealth and wives of the innocent,  
 proliferating like diseases.

Alleging that:  
 "The wealth-line in her hand is extensive,  
 but her husband is a half-wit,"  
 the palmist squeezes the tender hands of noble ladies.

Khadge 'ṅguṣṭhe salile  
 paśyati vividham jana|bhramam kanyā  
 na prāpyate tu cauro  
 moho 'sāv indra|jālasya.

Khādati pibati ca dhūrtah  
 pralāpa|kārī nṛṇām tal'|āghātaiḥ  
 cet'|āveśam kṛtvā  
 nirmāntra|kṣudra|dhūpena.

«Kakṣa|puṭe Nāgārjuna|  
 likhitā varfir vidhīyatām dhūpe  
 sā dagdhā mohād! iti»  
 dhūrto 'gnau kṣipati para|vittam.

9.20 Yakṣī|putrāś corā  
 vijñeyāḥ kūṭa|dhūpa|kartāraḥ  
 yeśām pratyakṣa|phalam  
 dārirdyam rāja|danḍaś ca.

«Bahutara|dhanena vaṇijā  
 putrī sā putravad|gr̥hit” ēva  
 mad|adhīn” ēti» kathābhiḥ  
 kany”|ārtham bhujyate dhūrtaiḥ.

Cintyaś c' ēṅgita|vādī  
 marma|jñō hṛdaya|caura ev' âsau  
 tiṣṭhati para|prayukto  
 mithyā|badhiro 'thavā mūkah.

The virgin sees a diverse crowd of people  
 in a sword-blade, in her thumb-nail, or in water,  
 but the thief is not caught,  
 such is the futility of divinatory magic.\*

The fraud gorges himself and drinks,  
 he prattles on, applauded by the public,  
 after he has made his low-born side-kick become possessed  
 using just a little incense and no mantras.\*

“The collyrium described by Nagárjuna in the *Kaksha·puta*\*  
 must be prepared in the smoke of incense.

By accident it has burnt!” With this excuse the villain  
 throws the wealth of other people  
 into the fire.

Sons of *yakshis* must be known as  
 thieves who produce narcotic fumigants;  
 for them the visible reward  
 is poverty and punishment by the king.\*

9.20

“An extremely wealthy merchant  
 has appointed his daughter,  
 who is dependent on me,  
 as legal heir in place of a son,”\*  
 with such tales  
 villains gorge themselves at the expense of a girl.

Suspect is also the specialist of physiognomy.\*  
 A knower of vulnerabilities, he is a heart-thief.  
 He makes his appearance feigning to be deaf or mute,  
 masterminded by an adversary.

Bhasma|smerā veśyā  
 vṛddhā śramaṇā sa|daivatā gaṇikā  
 etāḥ kula|nāriṇāṁ  
 caranti dhana|śīla|hāriṇyah.

«Vidhavā taruṇī sa|dhanā  
 vāñchati divyaṁ bhavad|vidhaṁ ramaṇam»  
 dhūrto jaḍam ity uktvā  
 sarvasvam tasya bhakṣayati.

9.25 Pratyaha|vetana|yuktāḥ  
 karmasu ye kāru|śilpino dhūrtāḥ  
 vilasanti karma|vighnaiḥ  
 vijñeyāḥ kāla|caurās te.

Akṣa|vyājair vividhaiḥ  
 gaṇanā|hast'|ādi|lāghavair nipiṇāḥ  
 dhūrtāś caranti gūḍham  
 prasiddha|kitavā videšeṣu.

Bhojana|mātr”|otpattih  
 bahu|vyayo dyūta|madya|veśyābhiḥ  
 vijñeyo gṛha|cauro  
 bandhu|jano veśma|dāso vā.

«Kṛtakam śāstram asatyam,  
 sākṣād|drṣṭāś ca kena para|lokah?»  
 iti vadati yaḥ sa śaṅkyo  
 niraṅkuśo matta|mātaṅgah.

A prostitute pallid with sacred ash,  
an old nun, or a courtesan carrying an idol;  
these destroyers

of the wealth and virtue of noble ladies  
are on the prowl.

“A young, rich widow  
lusts after a divine lover like you,”  
saying this to a dim-wit  
the villain eats into his money.

Corrupt artisans and craftsmen,  
day-labourers who divert themselves  
with disruptions to their job,  
should be known as time-thieves.

9.25

Expert gamblers,  
villains adept in dice-tricks, miscalculation,  
and sleight of hand etc.,  
pass unmarked in foreign lands.\*

A relative,  
who shows himself only at mealtimes,  
who squanders a lot  
on gambling, wine and loose women,  
should be known as a house-thief  
or house-fiend.

“Sacred scripture is fabrication and false.  
Who has actually seen the hereafter?”  
He who speaks thus should be feared  
like a rutting elephant running out of control.

Bahu|lābha|lubdha|manasāṁ  
 haranti ye duḥsahena lobhena  
 ḥna|dhanam adhika|vidagdhā  
 vijñeyā lābha|caurās te.

9.30 Deś'|āntara|saṁbhavibhiḥ  
 bhoga|varair varṇanā|ramyaiḥ  
 ye 'pi nayanti videśam  
 paśu|sadrśān deśa|caurās te.

Adhika|raṇ'|āmbudhi|madhye  
 jvalanti vaḍav"|āgnayah sakala|bhakṣāḥ  
 jīta|jana|vinimayino ye  
 bhaṭṭ'|ākhyā jñāna|corās te.

Vibhav'|āmbho|ruha|madhupā  
 duḥsaha|vipad|anila|vega|vimukhā ye  
 suhṛdas te sukha|caurāḥ  
 caranti lakṣmī|lat"|āhūtāḥ.

Those who, skilled at excess,  
    with unbearable greed,  
rake in the debts  
    of those hoping to make much profit,  
should be known as profit-thieves.

Those who entice people abroad like cattle,  
with the choice enjoyments  
    available in other lands,  
enchanting with the praises heaped upon them,  
are land-thieves.\*

9.30

Those, who bear the title “honorable,”  
who are all-devouring submarine fires  
    smoldering in the midst of  
the oceans of law-courts,  
who collude with the defeated party  
    to arrange the outcome,  
are knowledge-thieves.

Friends, who are  
honey-drinking bees on the lotus of prosperity,  
who are blown away by the force  
    of the wind of unpalatable hardship,  
are comfort-thieves, who rove about  
attracted by the vine of fortune.

THE THREE SATIRES: KSHEMÉNDRA

Yad yat kiṁ cid apūrvam  
 para|carit'|ākalpanād asaṁbaddham  
 varṇayati harṣa|kārī  
 bahu|vacanah̄ karṇa|cauro 'sau.

Doṣeṣu guṇa|stutibhiḥ  
 śraddhām utpādyā *catura/vacanā* ye  
 kurvanyti abhinava|sṛṣṭim\*  
 sthiti|caurās te nirācārāḥ.

9.35 Ātma|guṇa|khyāti|parāḥ  
 para|guṇam ācchādya vipula|yatnena  
 prabhavanti parama|dhūrtā  
 guṇa|caurās te vimūḍha|hṛdayeṣu.

Vallabhatām upayātāḥ  
 para|vāllabhyam vicitra|paiśunyaīḥ  
 ye vārayanti dhūrtā  
 mātsaryād vṛtti|caurās te.

Śama|dama|bhakti|vihīnas  
 tīvra|vrata|durgraha|grastāḥ  
 abhibhavati pratipattyā  
 sādhuj|anam̄ kīrti|cauro 'sau.

The entertainer who recounts all kinds of things  
which are unheard of,  
which are incoherent,  
because he does not formulate  
what was done by others,  
is a talkative ear-thief.

Those, who, with *pleasing voices : clever words*  
generate faith

by praising virtues where there are only defects,  
create a rival world-order,  
are lawless thieves of the bounds of morality.

Those utter villains, who,  
intent on proclaiming their own virtues,  
exert themselves mightily to obscure the virtues of others,  
are virtue-thieves,  
they wield influence among the simple-minded.

9.35

Those villains, who have won royal favor,  
who out of jealousy obstruct others from royal favor  
by all manner of backbiting,  
are livelihood-thieves.

A man lacking in tranquility, restraint and devotion,  
but seized by a mania to observe severe religious vows  
overwhelms good people with his determination.  
He is a renown-thief.

Nānā|hāsa|vikāraiḥ

    bahu|vaidagdhyaiḥ sa|narma|parihāsaiḥ  
    ramayati divasam aśeṣam  
    prakṛti|vyāpāra|cauro 'sau.

Bhakṣita|nija|vibhavā ye  
    para|vibhava|kṣapaṇa|dīkṣitāḥ paścāt  
    aniśam veśy"āveśa|  
    stuti|mukharās te viṭāś cintyāḥ.

9.40 Ati|śucitayā na vṛttiṁ

    gṛhṇāti karoti c' āgryam adhikāram  
    yo niyama|salila|matsyah  
    parihāryo 'sau tu niḥspṛha|niyogī.

Rathyā|vanijah pāpāḥ  
    svayam etya gṛheṣu yat prayacchanti  
    tat kṣaṇa|ratnam udāram  
    bhavati param kāca|śakalam api.

Chand'|ānuvartino ye

    śvabhr'āpāte 'pi sādhu|vāda|parāḥ  
    sarvasva|hāriṇas te  
    madhurā viśavad viśanty antah.

The thief of habitual occupation fritters away  
 the whole day  
 shifting into diverse types of laughter,  
 with many clever quips  
 abounding in jokes and farces.

Those who have squandered  
 all of their own money  
 and then devote themselves to wasting the wealth of others,  
 who incessantly prattle on  
 acclaiming brothels,  
 are suspect as pimps.\*

The abstemious commissioner,\*  
 who discharges the highest office  
 but does not accept any wages  
 out of inordinate purity,  
 must be shunned  
 as a shark in the water of moderation.

9.40

Wicked street-peddlers call at houses uninvited.  
 Whatever they proffer,  
 becomes in a flash a jewel of distinction,  
 be it nothing but a bit of glass.

Sycophants, who are ready to cry “Bravo!”  
 even when one plummets into a chasm,  
 rob everything with a pleasing voice,  
 they spread within like poison.

«Tava nara|patih̄ prasādī  
 guṇa|gaṇana|paraḥ param» vijane  
 uktv” ēti rāja|dāsaiḥ̄  
 sevaka|lokaḥ̄ sadā muṣitaḥ̄.

«Svapne may” ābja|hastā  
 dr̄ṣṭā Śrīs tvad|gr̄ham̄ praviṣṭā ca  
 mās’|ōpavāsa|tuṣṭā  
 Devī Śrīḥ̄ sādarā prāha:

9.45 «Mad|bhaktas te dāsyati  
 sarvam̄.» labdho mayā tat tvam̄»  
 ity uktvā saralānām̄  
 vilasanti gṛhe gṛhe dhūrtāḥ̄.

Pura|viplava|nagar’|ōdaya|  
 yajñā|vivāh’|ōtsav’|ādi|jana|saṅghe  
 praviṣanti bandhu|veṣāḥ̄  
 pare ’pi sarv’|āpahārāya.

Parijana|pān’|āvasare  
 pibati na madyam̄, niśāsu jāgarti  
 dhyāna|paraḥ̄, svair’|ārthī,  
 kim api ca kartum̄ kṛt’|ōdyogah̄,

“The King is favorably inclined towards you,  
he knows well to appreciate your many virtues.”  
With such private avowals, the royal menials  
ever rifle the servants.

“In a dream\*  
I saw the Goddess of fortune,  
and she entered your house  
    with a lotus in her hand.  
Gratified by my month-long fast,  
the Goddess Lakshmi, though usually diffident,  
spoke to me:

‘My devotee will give you everything’. 9.45  
So I have come to you.”  
With such pretenses, villains take advantage  
of the simple-minded faithful,  
    house by house.

When crowds congregate  
because the city is in affray,  
because of sacrifices,  
wedding-festivals or the like,  
strangers dressed as kinsmen  
intrude to carry off valuables.

When the company drinks  
    he does not touch wine.  
He stays awake at night  
    absorbed in brooding.  
He is inclined to be self-willed,  
and has hatched plans for some venture.

Na dadāti prativacanam,  
 prativakti ca gadgad'âkṣarair viṣamam  
 naṣṭa|mukhaḥ s'occhvāsaḥ  
 pravepate tat|kṣaṇam corah.

Yaś c' âdhika|pariśuddhiṁ  
 prārthayate rātati yaś ca s'āṭopam  
 ghor'āpahnava|kārī  
 śaṅk'āyatanam sa pāpah syāt.

9.50 Pratyakṣe 'pi parokṣe  
 kṛtam akṛtam kathitam apy anuktam ca  
 yaḥ kurute nirvikṛtiḥ  
 sa param pūrṇam bhaya|sthānam.

Kṛta|kṛtaka|mugdha|bhāvah  
 ṣaṇḍha iva strī|svabhāva|samṝlapah  
 vicarati yaḥ strī|madhye  
 sa Kāma|devo grhe dhūrtah.

He gives no answer.  
Or he gives a reply  
muffled with stammering.  
He hides his face, he sighs,  
he trembles in an instant:  
the thief.

He, who demands inordinate purity  
and clamors arrogantly,  
that miscreant is a source of suspicion,  
a source of terrifying dissimulation.

He who,  
whether it was witnessed or not,  
turns what has happened  
into what has not happened,  
and what was said  
into what was not said,  
without batting an eyelid,  
he is the ultimate source of danger  
for men.

9.50

The villain  
who affects an artificial innocence,  
who, like a eunuch,  
talks in the manner of a woman,  
who loiters around the women  
is the God of love  
in the house.

THE THREE SATIRES: KSHEMÉNDRA

Satatam adho|mukha|drṣṭih  
sati vibhave malina|gātra|vasanaś ca  
vilasan koṣa|niyuktaḥ  
koṣa|grhe *mūṣakaś* cintyah.

Tiṣṭhati yaḥ sakala|dinam  
grha|dāsah prīti|veśma|bhavaneṣu  
grha|dīrgha|kathāḥ kathayan  
sa carah sarv'|ātmanā tyājyah.

Nindye bahu|danḍ'ârhe  
karmaṇi yaḥ sarvathā pratārayati  
ājīva|bhīti|bhojyas  
tena nibaddhaḥ payo|rāśih.

9.55 Drṣṭvā guhyam aśeṣam  
tasya rahasyam ca līlayā labdhvā  
dhūrtena mugdha|lokas  
tena śilā|paṭṭake likhitah.

The treasurer  
whose eyes are always cast down,  
whose body and clothes are filthy  
even though he has money,  
who frolics in the treasury,  
should be feared as a *thief* : *rat*.\*

The servant attached to a house  
who stays all day  
    in the inner apartments  
    as a favor,  
telling long-winded tales about the house,  
must be scrupulously avoided as a spy.

He who persistently instigates others to commit  
sinful undertakings meriting severe punishment,  
has dammed the ocean  
which he must enjoy with apprehension  
for the remainder of his life.

The villain,  
once he has seen all  
    of the private affairs  
    of unsophisticated people,  
and has without difficulty uncovered their secrets,  
proceeds to inscribe them  
    on a stone slab.

9.55

THE THREE SATIRES: KSHEMÉNDRA

Rāja|viruddham̄ dravyam̄  
 rūpyam̄ vā kūṭa|lekhyam anyad vā  
 nikṣipya yāty alakṣyam̄  
 dhūrtas teṣām̄ vināśāya.

Kṣudraḥ kṣīno 'pi gṛhe  
 labdh'āsvādaḥ kṛto dhanair yena  
 viṣa|śastra|pāśa|hastāḥ  
 sa Pāśa|hasto dhṛtas tena.

Lajjā|dhanaḥ kulīnaḥ  
 saṃbhāvita|śuddha|śīla|maryādaḥ  
 nārīkriyate dhūrtaiḥ  
 prāyenā sa|garbha|nārībhiḥ.

Drṣṭābhir abhijñābhiḥ  
 krūrābhiḥ kṛtaka|vacana|mudrābhiḥ  
 dhūrto muṣṇāti vadhuṁ  
 mugdhām̄ viproṣite patyau.

9.60 Sa|jane 'pi sādhu|veṣā  
 vidhṛt'ābharaṇāś ca helayā dhūrtāḥ  
 dhīrā haranti satataṁ  
 drṣṭe hāso 'nyathā lābhah.

To ruin them,  
the villain plants illegal goods,  
money banned by the king,  
a forged document or something similar,  
and then absconds unnoticed.

Someone who affords succor in his own house  
to an emaciated wretch at his own expense,  
is then held to ransom  
by that veritable God of death  
holding a poisoned knife and a noose.

By means of pregnant women,  
villains commonly make a woman  
of an easily embarrassed, highborn man  
who respects the boundaries of pure conduct.\*

When her husband is abroad,  
a villain robs his innocent wife,  
with cruel, made-up messages and seals,  
with tokens of recognition which he has observed.

Even in the midst of people,  
bold gentlemen-thieves dressed in respectable finery,\*  
9.60  
bedecked with ornaments,  
are ceaselessly stealing without effort.  
If it is noticed, it is a joke,  
if not, it is a gain.

Deśe kṛtvā sphīte

kumbha|dhan'|āḍambarair gṛham pūrṇam  
nikṣepa|lakṣa|hārī  
varṣeṇa palāyate dhūrtah.

Suṣira|maya|kanaka|bhūṣaṇa|

tanu|vasanaiḥ saṃvṛtāś ca pūjyante  
ripi|bhagna|rāja|putra|  
vyājena gṛhe gṛhe dhūrtah.

Ādāya deśa|vṛṣabham

puṇya|cchāgaṁ ca dhūrta|vikrītaṁ  
mugdhasya duḥkha|pākaḥ  
samargha|lābh'|ōdito harṣaḥ.

S'|ādhikṣepas tyāge

mahatāṁ sampatsu yaḥ kṛt'āsūyah  
tasmai bhayena vittam  
rikto 'pi dadāti yatnena.

9.65 Niḥsāra|bhūrja|sāraih

kṛtvā gantri|yutam mahā|sārtham  
dhūrto diśi diśi vicaran  
dhanika|sahasrāṇi muṣṇāti.

Dhūrtah prasanna|veṣo

nirdiśya Surāpagā|gayā|yātrām  
bandhu|nidhāya sārthe  
draviṇam grīhṇāti mugdhebhyah.

## THE GRACE OF GUILE 9: QUACKERY

Once the con-man,  
who steals hundreds of thousands worth of deposits,  
has crammed his house in a prosperous foreign land  
    with piles of treasure-vats,  
he disappears within a year.

Bedecked with hollow golden ornaments and fine garments,  
impostors are honored in house after house  
in the guise of princes usurped by a common enemy.

After a fool has bought a lucky goat  
from a swindler with a country bull,  
his glee at a valuable bargain  
ripens into grief.

Even an impoverished man, out of fear,  
is intimidated into giving money to an extortionist  
who is abusive when ignored,  
who is envious of the prosperity of eminent people.\*

With wares which are really worthless bundles of birchbark, 9.65  
a villain sets up a vast caravan furnished with carts,  
crisscrosses the world,  
and robs thousands of wealthy people.

A fraud, dressed in discreet robes,  
announces a pilgrimage to the river Ganges  
and then takes money from simple people  
in order to deposit  
the cremated remains of relatives.

Muṣṇāti sārtha|ramaṇī  
 śāṭīm ādāya nidrayā mugdham.  
 dhūrtena kūṭa|rūpam  
 dattvā niśi vañcyate s” āpi.

Badhiram vā mūkam vā  
 vanijam nikṣipyā bhāṇḍa|śālāyām  
 dhūrto nayati tvarayā bahu|mūlyam varṇaka|dravyam.

Kim cit paricaya|mātraiḥ  
 kim cid dhārṣṭyena katthanaiḥ  
 kim cid vivāda|kalahaiḥ sarvajñō vañcakaś carati.

9.70 *Mithyā/dambara/dhaniko*  
*mala/patraka/paṇḍitah kathā/jñānī*  
*varṇana/sūraś ca paraḥ*  
 Catur|mukho jṛmbhate dhūrtah.

Sarv’|āvayava|vidhūnana|  
 kr̥ta|saṃketān vibhajya geheṣu  
 bhoktum vrajati digantān  
 vedh’|ācāryo mahā|dhūrtah.

The caravan-harlot  
steals the gown of a dozing simpleton.  
Given a counterfeit coin by a villain,  
she is cheated the same night.

A villain locks a deaf or dumb merchant  
in his store-house  
and quickly makes off  
with heaps of stock and gold.

The cheat\* sets out, omniscient,  
in part through mere acquaintance,  
in part through audacity,  
in part through boasting,  
in part through quarrel and disagreement.

*Loudly asserting falsehoods, learned by reading title-pages, 9.70  
expert in disputation, heroic in embellishment,  
the villain is prominent as another four-faced Brahma  
: who powerfully confounds falsehood,  
who is the scholar seated on stainless lotus-petals,  
who knows sacred lore,  
who is heroic in creating the universe.\**

After investing houses with stooges ready to fake  
violent tremors in their whole bodies,  
the great deceiver roams hither and thither  
to enjoy himself as a master of piercing-initiation.\*

THE THREE SATIRES: KSHEMÉNDRA

«Śata|vāṛṣikam āmalakam  
bhuktvā śrī|parvatād aham prāptah»  
dhūrto vadati gurūṇām  
purataḥ «Śakuniṁ smarām’ iti.»

Ete leśena mayā  
kathitā māyā|kalāś catuh|ṣaṣṭih;  
ko vetti vañcakānām  
māyānām śata|sahasrāṇi?

iti mahā|kavi|śrī|Kṣemendra|viracite  
Kalā|vilāse  
nānā|dhūrta|varṇanām nāma  
navamah sargah.

The villain proclaims in front of the gurus:  
“I have come from Mt. Shri-párvata  
where I have eaten  
a hundred year old Myrobalan fruit.  
I remember Shákuni.”\*

These, succinctly told,  
are the sixty-four arts of deceit.  
Who knows  
the hundreds of thousands of tricks of swindlers?

The ninth canto,  
named the description of assorted villains,  
in the “Grace of Guile” composed by  
the great poet Ksheméndra.



THE GRACE OF GUILE  
10. VIRTUE

**E** TĀ VAṄCAKA|MĀYĀ  
vijñeyā na tu punah svayam sevyāḥ  
dharmyah kalā|kalāpo  
viduṣā|m̄ayam īpsito bhūtyaiḥ.

Dharmasya kalā jyeṣṭhā  
bhūta|day”|ākhyā par’|ōpakaṛāś ca  
dānaṁ kṣam” ānasūyā  
satyam alobhaḥ prasādaś ca.

Arthasya sad”|ōtthānaṁ  
niyamah̄ paripālanam̄ krama|jñānam̄  
sthāne tyāgaḥ paṭutā|  
anudvegaḥ strīṣv aviśvāsaḥ.

Kāmasya veṣa|śobhā  
peśalatā cārutā guṇ’|ōtkarṣaḥ  
prītiḥ praṇayo līlā| citta|jñānam̄ ca kāntānām̄.

10.5 Moksasya viveka|ratiḥ  
praśamas trṣṇā|kṣayaḥ sva|saṁtoṣaḥ  
saṅga|tyāgaḥ sva|layaḥ  
sāmyam̄ parama|prakāśaś ca.

Etāś catuṣṭaya|kalā  
dvā|triṁśat|krama|dhṛtāḥ samastā vā  
saṁsāra|vaṄcakānām̄  
bhavanti vidyāvatām̄.

ONE MUST KNOW these tricks of charlatans,  
but one should not pursue them oneself.  
The wise seek their welfare  
in the profusion of virtuous arts.

The most excellent arts of righteousness are known as  
compassion for living beings, assistance to others,  
charity, forbearance, goodwill, truthfulness,  
contentment, and serenity.\*

Of gain they are  
unflagging exertion, regularity, saving,  
knowledge of business, selling in due time,  
proficiency, calm, and distrust in women.

Of pleasure they are  
beautiful clothes, gentleness, elegance, excellent virtues,  
affection, trust, playfulness,  
and knowing the mind of the beloved.

Of liberation they are  
a love of discernment, tranquility, eradication of craving,  
self-contentment, giving up clinging, merging into the self,  
equanimity, supreme illumination.

For wise deceivers of transmigration  
these are the thirty-two arts  
of the quartet of worldly aims  
practised in order or all at once.\*

10.5

Mātsarya|parityāgah  
 priya|vāditvam sadhairyam akrodhaḥ  
 vairāgyam ca par'ārthe  
 sukhasya siddhāḥ kalāḥ pañca.

Sat|saṅgah kāmajayah  
 śaucam guru|sevanam sad|ācārah  
 śrutam amalaṁ yaśasi ratih  
 mūla|kalāḥ sapta śilasya.

Tejah sattvam buddhiḥ  
 vyavasāyo nītir iṅgital|jñānam  
 prāgalbhyam susahāyah  
 kṛta|jñatā mantra|rakṣaṇam tyāgah;

10.10 Anurāgah pratipattiḥ  
 mitr'ārjanam ānṛśamṣyam astambhaḥ  
 āśrita|jana|vātsalyam  
 daśa|sapta kalāḥ prabhāvaya.

Maunam alaulyam ayācñā  
 mānasya ca jīvitaṁ kalā|tritayam  
 etāḥ kalā vidagdhaiḥ  
 sva|gatāḥ kāryāś catuh|ṣaṣṭiḥ.

śakta|virodhe gamanaṁ  
 tat|praṇatir vā bal'|ōdaye vairam  
 ārtasya dharma|caryā  
 duḥkhe dhairyam sukheṣv anutsekah;  
 Vibhaveṣu samvibhāgah  
 satsu ratir mantra|saṁśaye prajñā  
 nindyeṣu parāṇ|mukhatā  
 bheṣajam etat kalā|daśakam.

Giving up envy, kindly speech, fortitude,  
freedom from anger,  
and dispassion towards the wealth of others,  
are the five magical arts of happiness.\*

The seven fundamental arts of integrity are:  
association with the good,  
vanquishing sensual desires, purity,  
service to the preceptor, good conduct, stainless learning,  
and striving for a good reputation.

Dignity, character, intelligence, determination, statecraft,  
knowledge of gestures betraying secret intentions, boldness,  
loyal friends, gratitude, confidentiality, generosity;  
Devotion, sanctioned authority, acquisition of friends,      10.10  
mercy, modesty, and kindness towards dependents  
are the seventeen arts of power.

Reserve, firmness and not begging,  
this triad of arts is the life of honor.  
The wise should make  
these sixty-four arts their own.

When opposed by a greater power  
one should leave or bow to it,  
one should show hostility when force is brought to bear,  
righteous conduct towards the oppressed,  
fortitude in suffering, courtesy in happiness;  
Sharing in wealth, fondness for good people,  
clear insight when counsels are doubtful,  
and aversion to reprehensible people;  
these ten arts are remedial.

THE THREE SATIRES: KSHEMÉNDRA

Guru|vacanam̄ satyānām̄  
 kāryāṇām̄ go|dvi|jāti|sura|pūjā  
 lobhaḥ pāpatamānām̄  
 krodhaḥ sarv’|ōpatāpa|janakānām;

10.15 Prajñā sarva|guṇānām̄  
 yaśasvitā vipula|vitta|vibhāvānām̄  
 sevā duḥkhatarāṇām̄  
 āśā pṛthu|kāla|bhujaga|pāśānām̄;  
 Dānam̄ ratna|nidhīnām̄  
 nirvairatvam̄ sukha|pradeśānām̄  
 yācñā māna|harāṇām̄  
 dārirdyaṇ̄ śāpa|tāpas’|ārthānām̄;

Dharmaḥ pātheyānām̄  
 satyam̄ mukha|padma|pāvanatarāṇām̄  
 vyasanam̄ roga|gaṇānām̄  
 ālasyam̄ gṛha|samṛddhi|nāśānām̄;

Niḥspṛhatā ślāghyānām̄  
 priya|vacanam̄ sarva|madhurāṇām̄  
 darpas timira|bharāṇām̄  
 dambhaḥ sarv’|ōpahāsa|pātrāṇām̄;

Adrohaḥ śaucānām̄  
 acāpalaṇ̄ vrata|viśeṣa|niyamānām̄  
 paśunyam̄ apriyāṇām̄  
 vṛtti|cchedo nr̄śamsa|caritānām̄;

10.20 Kāruṇyam̄ puṇyānām̄  
 kṛta|jñatā puruṣa|rataṇa|cihnānām̄  
 māyā moha|matīnām̄  
 kṛta|ghnatā naraka|pāta|hetūnām̄;

In this world,\* it is renown,  
 which is the guru's word among truths,  
 the worship of cows, brahmins and Gods among deeds,  
 greed among heinous sins,  
 wrath among all that leads to sorrow;  
 Wisdom among all virtues,  
 prestige among all the dignities of vast affluence,  
 servitude among miseries,  
 hope among thick snares and black cobras;\*  
 Charity among jewel treasures,  
 freedom from enmity among the happy realms,  
 begging among erasers of honor,  
 poverty among all penitences caused by curses;  
 Righteousness among waybreads,  
 truth among the purifiers of one's mouth-lotus,  
 vice among epidemics of diseases,  
 sloth among the destroyers of the prosperity of a house;  
 Desirelessness among things worthy of praise,  
 kind words among all that is sweet,  
 arrogance among all that is impenetrably dark,  
 false piety among all that is laughable;  
 Absence of malice among purities,  
 steadfastness among the observances imposed  
     by difficult vows,  
 slander among unpleasant deeds,  
 severing a livelihood among mean acts;  
 Compassion among meritorious feats,  
 gratitude among the marks of the superior man,  
 deceit among foolish ideas,  
 ungratefulness among the causes for a downfall to hell;

10.15

10.20

THE THREE SATIRES: KSHEMÉNDRA

Madanaś chala|caurāṇāṁ  
 strī|vacanāṁ jñāti|bhedānāṁ  
 krūraś caṇḍālānāṁ  
 †māyāvī kali|yug'|āvatārāṇām†;  
 śāstrām maṇi|dīpānāṁ  
 upadeśaś cābhiṣekāṇāmab:  
 sneho viṣama|viṣāṇāṁ  
 veṣyā|rāgo visarpa|kuṣṭhānām;  
 Bhāryā gṛha|sārāṇāṁ  
 putraḥ para|loka|bandhūnām  
 śatruḥ śalya|śatānāṁ  
 duṣputraḥ kula|vināśānām;  
 Tāruṇyām ramyāṇāṁ  
 rūpām rucir'|ōpacāra|veṣāṇāṁ  
 vṛddhatvām kleśānāṁ  
 rogitvām nidhana|tulya|duḥkhānām;  
 10.25 Prabhu|śaktir bhāgyānāṁ  
 putra|janiḥ sarva|saukhyānāṁ  
 mānah puṣṭi|karāṇāṁ  
 ācāraḥ karma|dharma|niratānām;  
 Saṁtoṣo rājyānāṁ  
 sat|saṅgaś cakra|varti|vibhāvānāmab:  
 cintā śoṣa|karāṇāṁ  
 vidveṣaḥ koṭar'|āgni|dāhānām;

The God of love among sneaky thieves,  
 women's words among dividers of kinsmen,  
 a cruel one among *chandálas*,\*  
 a necromancer among those incarnated  
     in the age of darkness;  
 Scripture among jewel-lamps,  
 instruction among consecrations,  
 love among cruel poisons,  
 attraction to prostitutes among spreading rashes  
     and leprosies;\*  
 A wife among domestic properties,  
 a son among relatives helpful for the next life,\*  
 an enemy among hundreds of barbs,  
 a bad son among the destroyers of families;  
 Youth among lovely things,  
 beauty among splendid pomp and garments,  
 old age among afflictions,  
 sickness among agonies equal to death;  
 Sovereignty among good fortunes,  
     10.25  
 the birth of a son among all joys,  
 self-respect among invigorators,  
 customary observance among those devoted  
     to ritual and religion;  
 Satisfaction among kingdoms,  
 good company among the glories of emperors,  
 worry among things which parch,  
 hatred among fires smoldering in hollow trees;

THE THREE SATIRES: KSHEMÉNDRA

Maitrī viśrambhānāṁ

niryantraṇatā mah”|ârha|bhogānāṁ  
saṃkoco vyādhīnāṁ

kauṭilyāṁ nirjal’|ândha|kūpānāṁ;  
Ārjavam amalatarāṇāṁ

vinayo vara|ratna|mukuṭānāṁ  
dyūtaṁ durvyasanānāṁ

strī|jitatā madhumatāṁ piśācānāṁ;  
Tyāgo maṇi|valayānāṁ

śrutam ujjvala|karṇa|ratiṇānāṁ  
khala|maitrī capalānāṁ

durjana|sevā vṛthā|prayāsānāṁ;

10.30 Nirvṛtir udyānānāṁ  
priya|darśanam amṛta|varṣāṇāṁ  
tattva|ratiṇ labhyānāṁ

mūrkha|sabhā guṇa|viveka|nāśānāṁ;  
Kuṭajah sa|phala|tarūṇāṁ

saubhāgyāṁ kṛta|purāvatārāṇāṁ  
rāja|kulam śakyānāṁ

strī|hṛdayāṁ prakṛti|kuṭilānāṁ;  
Aucityāṁ stutyānāṁ

guṇa|rāgaś candan’|ādi|lepānāṁ  
kanyā śoka|karāṇāṁ

buddhi|vihīno ’nukampyānāṁ;  
Vibhavaḥ saubhāgyānāṁ

jana|rāgah kīrti|kandānāṁ  
madyāṁ vetālānāṁ

mṛgayā gaja|gahana|yakṣāṇāṁ;

Amiability among intimate confidences,  
 independence among priceless enjoyments,  
 self-abasement among diseases,  
 duplicity among waterless concealed wells;  
 Sincerity among unsullied things,  
 modesty among diadems of choice gems  
 gambling among depravities  
 defeat by women among appealing goblins;  
 Renunciation among jewelled bracelets,  
 learning among dazzling earrings set with gems,  
 friendship with villains among uncertainties,  
 service to the wicked among futile endeavours;  
 Beatitude among gardens,  
 the glance of a friend among nectar-showers,  
 rejoicing in truth among things within reach,  
 an assembly of fools

10.30

among destroyers of the discernment of virtues;  
 The *kútaja*\* among fruit-bearing trees,  
 good fortune among the consequences of former deeds,  
 the royal family among wherewithals,  
 a woman's heart among the inherently deceitful;  
 Harmony among the praiseworthy,  
 attachment to virtue among unguents of sandalwood etc.,  
 a daughter among causes of grief,  
 the dunce among those deserving pity;  
 Wealth among good destinies,  
 popularity among the roots of renown,  
 drink among zombies,  
 hunting among *yakshas* in the elephant wilderness;

THE THREE SATIRES: KSHEMÉNDRA

Praśamah svāsthya|karāṇām|  
 ātma|ratis tīrtha|sevānām  
 lubdhaḥ phala|rahitānām  
 ācāra|vivarjitaḥ śmaśānānām;

10.35 Nītiḥ strī|rakṣaṇānām  
 indriya|vijayaḥ prabhāvāṇām  
 īrṣyā yakṣma|śatānām|  
 ayaśaḥ kusthāna|maraṇānām;  
 Mātā maṅgalyānām  
 janakaḥ sukṛt'|ōtsav'|ōpadeśānām  
 ghātas tīkṣṇa|śarāṇām  
 marma|cheda|sit'|āsi|śastrāṇām;  
 Praṇatir manyu|harāṇām  
 sauhārdam kṛcchra|yācñānām  
 prabhu|bhaktir nītānām  
 yuddhi nidhanām saukhya|vīthīnām;  
 Puṇyam prāpyatamānām  
 jñānām parama|prakāśānām  
 kīrtiḥ saṃsāre 'smin  
 sāratarā sarva|lokānām.

Jñeyah kalā|kalāpe|  
 kuśalah sarv'|ārtha|tattva|vijñātā  
 pravarataro loke 'smin|  
 brāhmaṇa iva sarva|varṇānām.

10.40 Ity uktam śatam etad  
 yo vetti śubh'|āśubh'|ōdaya|kalānām  
 tasy' āiva vyavahāre|  
 drṣṭā drṣṭa|prayojanā lakṣmīḥ.

Tranquility among health-tonics,  
 delight in the self among visits to sacred fords,  
 the hunter among those without merit,  
 the dissolute among burning grounds;  
 Prudence among ways to protect women,  
 conquest of the senses among mighty deeds,  
 jealousy among the hundred forms of consumption,  
 disrepute among inglorious deaths;  
 A mother among blessings,  
 a father among teachings for the festivity of good deeds,  
 murder among sharp arrows,  
 severing of the vital ligatures among bright razor weapons;  
 Deference among appeasers of anger,  
 friendship among things difficult to ask for,  
 devotion to God among guiding principles,  
 death in battle\* among paths to happiness;  
 Merit among things one must attain,  
 knowledge among the brightest illuminations,  
 which is most precious to all people.

10.35

An adept at this whole collection of arts,  
 who discerns the truth of all things,  
 must be acknowledged as unsurpassed in this world,  
 just as a brahmin is among all the castes.

Fortune smiles, making her intention clear,  
 upon the endeavours of those alone who know  
 the one hundred arts just revealed,  
 which lead to either fortune or misfortune.

10.40

THE THREE SATIRES: KSHEMÉNDRA

Uktv” êti Mūladevo|  
visṛjya śisyān kṛt’|ōcīt’|ācāraḥ  
kiraṇa|kalikā|vikāsāṁ|  
nināya nija|mandire rajaṇīm.

Keli|mayah smita|vikāsa|kal”|âbhīrāmaḥ  
sarv’|āśray’|ântara|kalā|prakaṭa|pradīpah  
lok’|opadeśa|viṣayah sukathā|vicitro  
bhūyāt satāṁ dayita eṣa Kalā|vilāsaḥ.

Kalā|vilāsaḥ Kṣemendra|  
pratibh”|âmbhodhi|nirgataḥ  
śaś” īva mānas’|āhlādaṁ|  
karotu satataṁ satām|

iti mahā|kavi|śrī|Kṣemendra|viracite  
Kalā|vilāse  
sakala|kalā|nirūpaṇaṁ nāma  
daśamah sargah.

This said, Mula-deva  
dismissed his pupils with the appropriate rite,  
and spent the remainder of the night,  
    which blossomed with clusters of rays,  
    in his own palace.

May this “Grace of Guile” be dear to the good:  
Made up of amusements,  
merry with the art of wide smiles,  
a bright lamp on the inner workings of all dispositions,  
meant as instruction for the public  
    relieved by edifying tales.

May the “Grace of Guile,”  
which has come forth  
    from the ocean of Ksheméndra’s talent,  
ever delight the minds of the good,  
    as does the moon.

The tenth canto,  
named the description of all arts,  
in the “Grace of Guile” composed by  
    the great poet Ksheméndra.



NILA·KANTHA:  
MOCKERY OF THE KALI ERA

## PĀNDITĀH

**N**a bhetavyam na boddhavyam  
na śrāvyam vādino vacah  
jhaṭiti prativaktavyam sabhāsu vijigīṣubhiḥ!  
Asambhramo, vilajjatvam, avajñā prativādini,  
hāso, rājñah stavaś c' ēti pañc' āite jayaḥetavah.  
Uccair udghosya jetavyam madhyaḥsthaś ced apanḍitah  
paṇḍito yadi tatr' āiva pakṣaḥpāto 'dhiropyatām.  
Lobho hetur dhanam sādhyam dṛṣṭāntas tu purohitah  
ātm"ōtkarṣo nigamanam anumāneśv ayam vidhiḥ.  
5 Abhyāsyam lajjamānena tattvam jījñāsunā ciram  
jīgīṣunā hriyam tyaktvā kāryah kolāhalo mahān.  
Pāṭhanair granthaḥnirmāṇaiḥ pratiṣṭhā tāvad āpyate  
evam ca tathāvyutpattir āyuṣo 'nte bhaven na vā?  
Stotārah ke bhaviṣyanti mūrkhasya jagatītale?  
na stauti cet svayam ca svam kadā tasy' āstu nirvṛtiḥ?  
«Vācyatām! samayo 'tītah. spaṣṭam agre bhaviṣyati.»  
iti pāṭhayatām granthe kāṭhinyam kutra vartate?  
Agatitvam atiśraddhā jñān'ābhāṣena trptatā  
trayah śiṣyaḥguṇā hy ete mūrkh'acāryasya bhāgyaḥjāḥ.

## MĀNTRIKĀH

10 Yadi na kv' āpi vidyāyām sarvathā kramate matiḥ  
māntrikās tu bhaviṣyāmo yogino yatayo 'pi vā.  
Avilambena saṃsiddhau māntrikair āpyate yaśah  
vilambe karmaḥbāhulyam vikhyāpy' āvāpyate dhanam.

## ACADEMICS

If you want to triumph in a meeting, do not be afraid, do not pay attention, do not listen to the opponent's arguments,—just immediately contradict them! Unflappability, shamelessness, contempt for the adversary, derision, and praise of the king: these five are the grounds of victory.

If the arbitrator is not learned, one wins by shouting. If he is learned one has only to insinuate bias: "Greed" is the premise, "money" is the probandum, "the priest" is the example, "personal advance" is the result: such is the correct syllogistic procedure.\*

The humble seeker after wisdom must ponder the truth 5 for a long time; the careerist has to set aside modesty and cause a great commotion. A reputation is above all won by composing works and by teaching; and might perhaps even true erudition be achieved in this manner before the end of life, or not?

Who, on this earth, will praise a fool? Were he not to praise his own work, could he ever be happy? "Read on! We are behind time. It will become clear further on,"—with such a method of teaching, what could prove difficult in a text? Resourcelessness, excessive faith, satisfaction with the appearance of knowledge—these three qualities in a student are a blessing for a dimwitted teacher.

## SORCERERS\*

Should our intellect absolutely fail to penetrate any science at all, then we can always become mantra-sorcerers, yogins, or ascetics. When success is immediate, mantra-

Sukham̄ sukhiṣu duḥkham̄ ca jīvanaṁ duḥkhaśāliṣu  
 anugrahāyate yeṣāṁ te dhanyāḥ khalu māntrikāḥ.  
 Yāvad ajñānato maunam ācāro vā vilakṣaṇāḥ  
 tāvan māhātmya|rūpeṇa paryavasyati māntrike.

## JYAUTIŚIKĀḥ

Cārān vicārya daiva|jñair vaktavyam̄ bhūbhujāṁ phalam  
 graha|cāra|parijñānam̄ teṣām āvaśyakam̄ yataḥ.

15 «Putra ity» eva pitari «kanyak» ēty» eva mātari  
 garbha|praśneṣu kathayan daivajñō vijayī bhavet.  
 Āyuh|praśne dīrgham āyur vācyam̄ mauhūrtikair janaiḥ  
 jīvanto bahu|manyante mṛtāḥ prakṣyanti kām̄ punaḥ?

Sarvam̄ koṭi|dvay'|ōpetam̄ sarvam̄ kāla|dvay'|āvadhi  
 sarvam̄ vyāmiśram iva ca vaktavyam̄ daiva|cintakaiḥ.

Nirdhanānāṁ dhan'|āvāptim̄ dhaninām̄ adhikam̄ dhanam  
 bruvānāḥ sarvathā grāhyā lokair jyautiśikā janāḥ.  
 Śatasya lābhe tāmbūlam̄ sahasrasya tu bhojanam  
 daiva|jñānām̄ upālambho nityaḥ kārya|viparyaye.

20 Api sāgara|paryantā vicetavyā vasun|dharā  
 deśo hy aratni|mātre 'pi n' āsti daiva|jñā|varjītaḥ.  
 Vārān ke cid grahān ke cit ke cid ḥkṣāṇi jānante  
 tritayam̄ ye vijānanti te vācas|patayah svayam.

sorcerers become celebrities; when there is a delay, exorbitant rituals are prognosticated and they make money.

Blessed indeed are mantra-sorcerers, whose livelihood benefits from both the happiness of the well-off and the misery of the wretched. Provided the sorcerer keeps quiet in his ignorance or adopts bizarre behavior, his greatness is ensured.

#### ASTROLOGERS

Because insight gained from the movements (*cāra*) of the planets is indispensable for them, astrologers announce a prediction to the king after consulting spies (*cāra*).

When asked about a pregnancy, the astrologer wins if <sup>15</sup> he tells the father: "A son!" and the mother: "A daughter!" When asked about the length of life, the astrologer predicts a long life. Those who survive will be in awe of him. Who will the dead call to account?

Astrologers should say that everything has two sides, everything happens within two time-limits, and everything appears to be in flux. The people will always welcome astrologers who predict a gain of wealth to the impoverished, and even more wealth to the wealthy. For a predicted gain of a hundred, an astrologer earns some betelnut, for a predicted gain of a thousand a meal, and for a predicted fiasco eternal censure.

One may scour the earth up to the edge of the sea, <sup>20</sup> but nowhere is there even a single ell of land free from astrologers. Some know the days, some the planets, some the constellations,—those who know all three are veritable Vachas-patis.\* Fortune-tellers, interpreters of dreams, and

Naimittikāḥ svapna|dr̥śo devat”|opāsakā iti  
nisarga|śatravah̄ sr̥ṣṭā daival|jñānām amī trayah̄.

BHIṢAJAH̄

Svasthair asādhya|rogaiś ca jantubhir n' āsti kim̄ cana  
kātarā dīrgha|rogāś ca bhiṣajām bhāgya|hetavah̄.  
N' ātidhairyam pradātavyam n' ātibhītiś ca rogiṇī  
naiścintyān n' ādime dānam̄ nairāśyād eva n' āntime.

25 Bhaiṣajyam̄ tu yathā|kāmam̄ pathyam̄ tu kaṭhinam̄ vadet  
ārogyam̄ vaidya|māhātmyād anyathātvam apathyataḥ.

Nidānam̄ roga|nāmāni sātmy’|āsātmye cikitsitam̄  
sarvam apy upadekṣyanti rogiṇah̄ sadane striyah̄.  
Jṛmbhamāneṣu rogesu mriyamāneṣu jantuṣu  
roga|tattveṣu śanakair vyutpadyante cikitsakāḥ.

Pravartan’|ārtham ārambhe madhye tv auṣadha|hetave  
bahu|mān’|ārtham ante ca jihīrṣanti cikitsakāḥ.  
Lipsamāneṣu vaidyeṣu cirād āsādya rogiṇam̄  
dāyādāḥ samprarohanti daival|jñā māntrikā api.

30 Rogasy’ opakrame sāntvam̄  
madhye kim̄|cid|dhana|vyayah̄  
śanair anādarah̄ śāntau  
snāto vaidyam̄ na paśyati.

priests;\* these three natural enemies have been created for astrologers.

#### PHYSICIANS

The healthy and the terminally ill are of no interest, doctors thrive on hypochondriacs and those suffering from chronic diseases. The patient must neither be given too much hope nor too much fear. In the first case he will not pay up because he has no worry, in the second because he has no hope. .

A doctor prescribes medicine ad libitum, but insists on 25 a difficult, meager diet. If health is restored it is by the greatness of the physician, if not, the dietary regimen was not followed.

Pathology, diagnostic, what is agreeable and disagreeable, treatment,—the women in the patient's house will instruct him in all.\* As epidemics spread, as people succumb, doctors learn, eventually, about the nature of diseases.\*

Initially to make a housecall, in the interim for medicine, at the end out of gratitude,—physicians demand payment. When doctors, greedy for money, have at last secured a patient, two co-inheritors pop up: the astrologer and the mantra-sorcerer.\*

At the onset of the disease the patient shows him kindness, in the middle stage he parts with some money, as health returns he loses interest in him, after the bath of convalescence the physician has become a *persona non grata*. 30

## KAVAYAH

Daiva|jñatvam māntrikatā bhaiṣajyam cāṭu|kauśalam  
ek'āikam artha|lābhāya dvi|tri|yogas tu durlabhah.

Anṛtam cāṭu|vādaś ca dhana|yogo mahān ayam  
satyam vaiduṣyam ity esa yogo dāridrya|kārakah.

Kātaryam durvinītatvam kārpanyam avivekatām  
sarvam mārjanti kavayah śālīnām muṣṭi|kiṃkarāḥ.

Na kāraṇam apekṣante kavayah stotum udyatāḥ  
kiṃ cid astuvatām teṣām jihvā phuraphurāyate.

35 Stutam stuventi kavayo na svato guṇa|darśināḥ  
kītāḥ kaś cid «alih» nāma—kiyatī tatra varṇanā?

Ek” āiva kavitā pumṣām grāmāy’ āśvāya hastine  
antato ’nnāya vastrāya tāmbūlāya ca kalpate.

Śabd’ākhyam aparam Brahma saṃdarbheṇa pariṣṭam  
vikrīyate katipayair vṛth” ānyair viniyuṣyate.

Varṇayanti nar’ābhāsān Vāṇīm labdhv” āpi ye janāḥ  
labdhv” āpi kāma|dhenum te lāṅgale viniyuñjate.

Praśaṁsanto nar’ābhāsān pralapanto ’nyath” ānyathā  
katham tarantu kavayah kāma|pāramya|vādināḥ?

40 Yat sandarbhe yad ullekhe yad vyaṅgye nibhṛtam manah  
samādher api taj jyāyāḥ Śaṅkaro yadi varṇyate.

## POETS

Astrology, sorcery, medicine, skill in flattery: each on its own is profitable, but it is rare to find two or three together. Dishonesty and flattery are a great conjunction auguring wealth; the conjunction of honesty and erudition leads to poverty. Cowardice, barbarity, avarice, and lack of judgment, poets can expunge it all, hirelings for a handful of rice. Poets, poised to praise, require no reason: when they are not praising something their tongues vibrate. Poets praise 35 what is already praised, they are not in fact appreciative of virtues: there is a gnat called “bee,” —and what poetic labor is wasted in its portrayal?

“Unique” is the poetry which men compose in return for a village, for a horse, an elephant, when it comes to it for a meal, for clothing, for some betel. The second Brahman called “Speech,” arranged beautifully in poetic composition, is peddled by some, is squandered in vain by others. These wretches who, attaining the Goddess “Speech,” abuse her to eulogise would-be heroes, they might even yoke a wish-granting cow to the plow!

Praising reprobates, twisting everything with their prattle, how can poets find salvation, professing that desire is supreme?\* Captive attention on whatever composition, on 40 whatever description, on whatever suggestion, is superior to meditative trance, if Shiva is the topic.

## BANDHAVAH

Gṛhiṇī bhaginī tasyāḥ śvaśurau śyāla ity api  
 prāṇinām kalinā sṛṣṭāḥ pañca prāṇā ime 'pare.  
 Jāmātaro bhāgineyā mātulā dāra|bāndhavāḥ  
 ajñātā eva gṛhiṇām bhakṣayanty ākhu|vad gṛhe.  
 Mātulasya balam mātā jāmātur duhitā balam  
 śvaśurasya balam bhāryā svayam ev' ātither balam.  
 Jāmātur vakratā tāvad yāvac chyālasya bālatā  
 prabudhyamāne sāralyam̄ prabuddhe 'smin palāyanam.

45 Bhāryā jyeṣṭhā śiśuh śyālah śvaśrūḥ svātantrya|vartinī  
 śvaśuras tu pravās" īti jāmātur bhāgya|dhoraṇī.\*  
 Bhūṣaṇair vāsanaiḥ pātraiḥ putrāṇām upalālanaiḥ  
 sakṛd āgatya gacchantī kanyā nirmārṣṭi mandiram.

Gṛhiṇī sva|janam̄ vakti śuṣk'āhāram̄ mit'āśanam  
 pati|paksyān tu bahv|āśān kṣīra|pāms taskarān api.  
 Bhārye dve putra|śālīnyau bhaginī pati|varjītā  
 aśrānta|kalaho nāma yogo 'yam gṛha|medhinām.  
 Bhārye dve bahavaḥ putrā dāridryam̄ roga|saṁbhavaḥ  
 jīrṇau ca mātā|pitarav ek'āikam̄ narak'ādhikam.

## UTTAMA'|RΝĀH

50 Smṛte sīdanti gātrāṇi, dṛṣṭe prajñā vinaśyati  
 aho! mahad idam bhūtam uttama|rṇ'ābhīśābditam.  
 Antako 'pi hi jantūnām anta|kālam apekṣate  
 na kāla|niyamah kaś cid uttama|rṇasya vidyate.

## RELATIVES

A wife, her sister, her parents, and the brother-in-law: these five additional vital breaths Kali has created for men. Sons-in-law, nephews, maternal uncles, the in-laws, feed in the house-holder's home like rats without his knowledge. The mother is the power behind the maternal uncle, the daughter is the power behind the sons-in-law, the wife is the power behind the father-in-law, the guest is his own power. While the son-in-law is young—the brother-in-law is deceitful; when he begins to understand—he is forthright; when he has grown to understand—he takes flight.

A wife who is the eldest daughter, a brother-in-law who 45 is a child, a wilful mother-in-law, a father-in-law abroad, this is an easy ride for the son-in-law. In just one visit, a daughter departs with jewellery, garments, vessels, and children's toys,—pillaging the home.

A wife claims that her parents eat dry scraps, sparingly, but that her husband's parents are gluttons, drink milk, or may even be thieves. Two wives blessed with many children, and a sister without husband: this is a conjunction called "incessant quarrel" for the house-holder. Two wives, many children, poverty, disease, an aged father and mother, each one is worse than hell.

## MONEY-LENDERS

When he is remembered, the limbs hang loose, when he 50 is seen, the spirit perishes. Lo! Mighty is the wraith called "money-lender." Even Death awaits the last days of creatures, but a money-lender is not bound by time. We cannot detect a fang in his mouth, nor a noose in his fist, never-

Na paśyāmo mukhe dāmṣṭrām na pāśām vā kar'jāñjale  
uttama|rṇam avekṣy' āiva tath" āpy udvejite manah.

## DĀRIDRYAM

Śatru sāntvam pratikārah sarva|rogeśu bheṣajam  
mṛtyau Mṛtyuñjaya|dhyānam dāridrye tu na kiṁ cana.  
Śaktim karoti saṁcāre śīt'ōṣṇe marṣayaty api  
dīpayaty udare vahniṁ dāridryam param'āuṣadham.

55 Giraṁ skhalantīm mīlantīm dṛṣṭīm pādau visamsthulau  
protsāhayati yācñāyām rāj'jājñ" ēva daridratā.  
Jīryanti rāja|vidveṣā jīryanty avihitāny api  
ākimcanya|bal'ādhyānām antato 'sm" āpi jīryati.  
N' āsyā corā na piśunā na dāyādā na pārthivāḥ  
dainyam rājyād api jyāyo yadi tattvam prabudhyate.

## DHANINAH

Prakāśayaty ahamkāram pravartayati taskarān  
protsāhayati dāyādāl lakṣmīḥ kiṁ|cid|upasthitā.  
Viḍambayanti ye nityam vidagdhān dhanino janāḥ  
ta eva tu viḍambyante śriyā kiṁ|cid|upekṣitāḥ.  
60 Prāmānya|buddhiḥ stotreṣu devatā|buddhir ātmani  
kīṭa|buddhir manusyeṣu nūtanāyāḥ śriyāḥ phalam.

Śrīnvanta eva pṛcchanti paśyanto 'pi na jānate  
viḍambanāni dhanikāḥ stotrāṇ" īty eva manvate.  
Āvṛtya śrī|maden' āndhān anyo'|nya|kīṭa|saṁvidāḥ  
svairam hasanti pārśva|sthā bāl'ōnmatta|piśāca|vat.

theless, as soon as the money-lender is spotted the heart convulses.

## POVERTY

Against an enemy peace-negotiations are the remedy, there is a medicine for every disease, to ward off death there is the Mrityuñ-jaya mantra, but against poverty there is nothing. It gives one the strength to make one's rounds, even makes heat and cold bearable, kindles the digestive fire,—poverty is the ultimate medicament.

Stammering words, lowered eyes, tottering feet—poverty 55 spurs one on to beg as does a royal condemnation. Those abounding in utter destitution can digest the contempt of the king, they can digest what is beyond the pale, and in the end they can even digest stones. For him there are no thieves, no denouncers, no inheritors, no kings,—poverty is superior to kingship if seen for what it is.

## THE RICH

A slight increase in prosperity heightens egoism, encourages thieves, and emboldens inheritors. But the rich who always belittle the learned, are themselves derided when fortune no longer smiles upon them. Believing flattery to be 60 fact, considering oneself divine, thinking common people to be worms,—such is the result of new money.

Though they can hear they moot the question, though they see they do not understand, the rich take even mockery to be praise. Hangers-on, colluding with each other in secret, laugh freely at those blind with the intoxication of wealth, as if they were children, deranged or demonically possessed.\*

THREE SATIRES: NILA•KANTHA

Stotavyaiḥ stūyate nityam sevanīyaiś ca sevye  
na bibheti na jihreti tath” āpi dhaniko janaḥ.

Kṣaṇa|mātram grah’|āveśo yāma|mātram surā|madaḥ  
lakṣmī|madas tu mūrkhāṇām ā|deham anuvartate.

65 Śrīr māsam ardha|māsam vā ceṣṭitvā vinivartate  
vikāras tu tad|ārabdho nityo laśuna|gandha|vat.

Kaṇṭhe madaḥ kodrava|jo hr̥di tāmbūla|jo madaḥ  
lakṣmī|madas tu sarv’|āṅge putra|dāra|mukheśv api.

Yatr’ āśid asti vā lakṣmīs tatr’ ônmadaḥ pravartatām  
kule ’py avataraty eṣa kuṣṭh’|āpasmāra|vat katham?  
Adhyāpayanti śāstrāṇi tṛṇī|kurvanti paṇḍitān  
vismārayanti jātim svām varāṭāḥ pañcaṣā kare

Bibhartu bhṛtyān dhaniko dattām vā deyam arthiṣu  
yāvad yācaka|sādharmyam tāval loko na mr̥ṣyati.

PIŚUNĀH

70 Dhana|bhāro hi lokasya piśunair eva dhāryate  
katham te tam laghū|kartum yatante ’parathā svataḥ?  
Śram’|ānurūpam piśune kim upakriyate nṛpaiḥ?  
dvīguṇam tri|guṇam v” āpi Kṛt’|ānto lālayiṣyati.

He is ever lauded by those he ought to praise, he is served by those deserving his service, despite this the wealthy man knows no fear and no shame. Possession by an astrological demon lasts but a moment, drunkenness lasts for a watch, but the foolish are intoxicated with wealth for as long as the body endures. The goddess of wealth lends a helping 65 hand for a month or perhaps for half a month and then withdraws, but the change she brings to pass lasts for ever, like the stench of garlic.

The inflammation wrought by ditch millet\* numbs the throat, betel-nut stuns the heart, but the stupor caused by wealth affects the whole body, even the faces of wives and children. It makes sense that delirium afflicts someone who once was or still is wealthy, but how can it spread in a family, like leprosy or epilepsy? Five or six small coins in the hand give licence to lecture on science, consider the learned as chaff, let one forget one's caste.

The wealthy man may support his dependents, may give charity to beggars, but as soon as he looks like he might ask for a favor, nobody will suffer his presence.

## INFORMERS

Surely, the world's burden of wealth is borne by informers 70 alone; otherwise why are they striving all by themselves to lighten it? Does the king compensate the informer with a reward appropriate to his effort? Twice, and even three times more, Death will care for him.

Go|karṇe Bhadra|karṇe ca japo duṣkarma|nāśanah  
 rāja|karṇe japaḥ sadyaḥ sarva|karma|vināśanah.  
*Na sv'/ārthaṁ kiṁ cid icchanti na preryante ca kena cit  
 par'/ārtheṣu pravartante śaṭhāḥ santiś ca tulya|vat.*  
 Kāl'āntare hy anarthāya gṛdhro geh'ōpari sthitāḥ  
 khalo gṛha|samīpa|sthāḥ sadyo 'narthāya dehinām.

## LOBHINAH

75     Šuṣk'ōpavāso dharmeṣu bhaiṣajyeṣu ca laṅghanam  
 japa|yajñaś ca yajñeṣu rocate lobha|śālinām.  
 «Kiṁ vakṣyat' īti?» dhanikād yāvad udvijate 'dhanāḥ  
 «kiṁ prakṣyat' īti?» lubdho 'pi tāvad udvijate tataḥ.  
 Sarvam ātithya|śāstr'ārthaṁ sākṣat kurvanti lobhināḥ  
 bhikṣā|kavalam ek'āikam ye hi paśyanti Meru|vat.

Dhana|pālah piśāco hi datte svāminy upasthite  
 dhanā|lubdhaḥ piśācas tu na kasmai cana ditsate.  
 Dātāro 'rthibhir arthyante dātṛbhiḥ punar arthinaḥ  
 kartri|karma|vyatihārād aho nimn'ōnnataṁ kiyat!

80     «Svasminn asati n' ārthasya rakṣakah saṁbhaved iti»  
 niścity' āivam svayam api bhuṅkte lubdhaḥ katham cana.  
 Prasthāsyamānah praviśet pratiṣṭheta dine dine  
 vicitrān ullikhed vighnāms tiṣṭhāsur atithiś ciram.

Murmuring mantras at the sacred fords called "Cow-ear" and "Lucky-ear" annihilates past misdeeds. Murmuring into the king's ear at once annihilates all deeds. *They have no interest in their own affairs, they cannot be guided by anyone, they meddle in other people's business*, the wicked as well as the good, *who for themselves want nothing, are not goaded by anyone else, and act from the highest motives*. It seems a vulture perched on the house is an omen for some future disaster, but a villain loitering near the house heralds immediate doom.

## THE AVARICIOUS

The avaricious favor the meager fast among religious ob- 75 servances, starving the system among medical cures, murmured prayers among sacrifices. Just as the pauper dreads the rich: "What will he say?" so the avaricious dreads the pauper: "What will he ask for?" The avaricious directly perceive the scriptural teaching\* concerning hospitality, for they perceive each mouthful of almsfood to be like Mt. Meru.

The demon "treasurer" gives when his lord arrives, the demon "miser" wants to give to nobody whomsoever. The charitable are implored by the needy, then the needy by the charitable. Lo! in this reversal of subject and object,—what ups and downs!

Reasoning in this way: "If I were no longer alive, there 80 would be no guardian for my wealth," the miser somehow forces himself to eat. Day by day, on the verge of departing,\* he comes back in and stays put, pointing out all manner of impediments,—he is a guest eager to draw out his visit.

## DHĀRMIKĀH

Pradīyate viduṣy ekam, kavau daśa, naṭe śatam  
 sahasram dāmbhike loke śrotriye tu na kiṁ cana.  
 Ghaṭakam samyag ārādhyā vairāgyam paramam vahet  
 tāvad arthāḥ prasiddhyanti yāvac cāpalam āvṛtam.

«Ekataḥ sarvaśāstrāṇi tulasiḥ kāṣṭham ekataḥ»  
 vaktavyam kiṁ cid ity uktam vastutas tulasiḥ parā.

85 Vismṛtam Vāhaṇe’ ēdaṁ tulasyāḥ paṭhatā guṇān  
 viśvaśāmmohinī vitta|dāyin” īti guṇa|dvayam.  
 Kaupīnam bhasit’|ālepo darbhā rudr’|ākṣa|mālikā  
 maunam ek’|āsikā c’ ēti mūrkha|samjīvanāni ṣaṭ.

Vāsaḥ puṇyeṣu tīrtheṣu prasiddhaś ca mṛto guruḥ  
 adhyāpan’|āvṛttayaś ca kīrtanīyā dhan’|ārthibhiḥ.

Mantra|bhramśe sampradāyah prayogaś cyuta|samśkṛtau  
 deśa|dharmas tv anācāre pṛcchatāṁ siddham uttaram.

Yathā jānanti bahavo yathā vaksyanti dātari  
 tathā dharmam caret sarvam na vṛthā kiṁ cid ācaret.

90 Sadā japa|paṭo hasta madhye madhye ’kṣi|mīlanam  
 «sarvam Brahm’ ēti» vādaś ca sadyaḥ|pratyaya|hetavah.  
 Ā|madhy’|āhnam nadī|vāsaḥ samāje devat”|ārcanam  
 santataṁ śuci|veṣaś c’ ēty etad dambhasya jīvitam.  
 Tāvad dīrgham nitya|karma yāvat syād draṣṭṛ|melanam  
 tāvad samkṣipyate sarvam yāvad draṣṭā na vidyate.

## THEPIOUS

One gives one to the learned, ten to the poet, a hundred to the actor, a thousand to the horde of sanctimonious hypocrites, but nothing to the orthodox brahmin.\* After petitioning the pimp,\* one should show off extreme austerity. Fortunes are gained, as long as the duplicity remains concealed.

“On the one hand there are all the scriptures, on the other there is the wood of the holy basil.”\* This is just a figure of speech: in reality holy basil is supreme. Váhata,\* 85 enumerating the properties of the holy basil, had forgotten this pair of properties: the power of universal delusion and the ability to provide wealth. A loin-cloth, a dusting of ash, sacred *darbha*-grass, a rosary of *rudráksha* beads, a vow of silence, and sitting in solitude,—six are the livelihoods of the fool.

Lodging at sacred fords, a famous but dead guru, repeated cycles of teaching, these are valued among people on the make. When the mantra is wrong, it is “a tradition,” when there are lapses in the rites, it is “an applied procedure,” when the comportment is improper, it is “a local custom”—this is the effective answer to those who protest. All religion should be practised so that many know of it, so that they report it to a donor; do nothing pointlessly. The rosary-veil ever in hand, closing the eyes from time to time, prattling that “everything is Brahman,” these are the causes for instant confidence.\* Loitering by the river until midday, worshipping the gods in public gatherings, always wearing a religious costume, this is the life of hypocrisy. 90

Ānanda|bāśpa|romāñcau yasya svecchā|vaśam|vadau  
kim tasya sādhanair anyaiḥ—kimkarāḥ sarva|pārthivāḥ.

## DURJANĀH

Danḍyamānā vikurvanti lālyamānās tatas tarām.

durjanānām ato nyāyyam dūrād eva visarjanam.

95 Adānam īśad|dānam ca kim|cit|kopāya durdhiyām  
sampūrṇa|dānam prakṛtir virāmo vaira|kāraṇam.

Jyāyān asamstavo duṣṭair īrṣyāyai samstavaḥ punaḥ  
apatya|saṃbandha|vidhiḥ sv'|ānarthāy' āiva kevalam.

Jñāteyam jñāna|hīnatvam piśunatvam daridratā  
milanti yadi catvāri tad diśe 'pi namo namah.

Para|chidreṣu hṛdayam para|vārtāsu ca śravaḥ  
para|marmāsu vācam ca khalānām asṛjad vidhiḥ.

Viṣeṇa puccha|lagnena vrścikāḥ prāṇinām iva  
Kalinā daśam'|āmśena sarvah Kālo 'pi dāruṇah.

100 Yatra bhāryā|giro Vedā yatra dharmo 'rtha|sādhanam  
yatra sva|pratibhā mānam tasmai śrī|Kalaye namah!

Kāmam astu jagat sarvam Kālasy' āsyā Vaśam|vadam  
Kāla|kālam prapannānām Kālah kim nah kariṣyati?  
Kavinā Nilakanṭhena Kaler etad viḍambanam  
racitam viduṣam prītyai rājāsthān'|ānumodanam.

Long-winded daily ritual while there is a crowd of onlookers—when nobody is watching all is abbreviated.

For one who can shed tears of bliss and whose hair stands on end at will, what need is there for other practices,—all kings are his lackeys.

## THE WICKED

Punishment makes them worse, kindness even more so. Therefore, for the wicked the rule is distant exile. Giving nothing and giving little provokes the anger of the evil-minded just somewhat. They take giving to satiety for granted, a cessation of gifts turns them rabid. Better no dealings with the wicked, familiarity engenders their jealousy. A marital alliance with their offspring leads only to ruin.

Family, ignorance, slander, poverty, if these four meet in the same person, then "Hail to the horizon."\*

The creator fashioned the heart of the wicked for the *bodily openings* : *failings* of others, their ear for the rumors of others, and their voice for the vulnerable points\* of others.

Just as the whole scorpion terrifies living beings with the poison lodged in its tail, so the whole of Time terrifies living beings with its tenth part, the Kali era. Hail to the glorious Kali era, where the words of the wife are the Veda, where religion is a means to making money, where one's own fantasy is the law!

Granted, the world may be under the sway of this era, but what can Time do to us who are sheltered by the Slayer of Time, Shiva? The poet Nila-kantha composed this Mockery of Kali for the delight of the learned and the pleasure of royal court.



## NOTES

**Bold** references are to the English text; **bold italic** references are to the Sanskrit text. An asterisk (\*) in the body of the text marks the word or passage being annotated. Bh= “The Hundred Allegories of Bhállata”; G= “The Grace of Guile”; M= “Mockery of the Kali Era”

Bh 1 **Sháradá** is the patron Goddess of Kashmir, often identified with Sarásvati, the Goddess of eloquence.

Bh 2 The commentary of Maheśvara [Mah] notes that such face-reddening was customary at the celebrations for the birth of sons.

Bh 4 Mah: *te 'nye dehino (hastacara)ñādyavayavasya śarīrabhārasya voḍhāra eva*, “They are mere bearers of the burden of the body with its limbs such as hands and feet etc.”

Bh 5 Mah: “If a wicked person attains a minor position he strives to rise higher and higher.”

Bh 6c *abhyupakāra* can mean both “embellishment” and “assistance, usefulness.”

Bh 9 Maheśvara comments: *dinānte svatejo ravir nikṣipatīti lokavā-dah*, “It is popularly believed that the sun deposits its brilliance into fire at the end of the day.”

Bh 9 The alleged misdemeanours of the sun punningly describe the antics of a drunkard. It may be possible to read *loka* as having a second sense of “light” too but that struck me as weak.

Bh 16 **Faint of light:** the unexpressed second subject is the ignoramus scholar and his “trifling knowledge.”

Bh 17 Mah: *dhīram dhīra eva vetti na mūrkhaḥ*, “Only the brave have profound experiences, not fools.”

Bh 18 The commentator Mahéshvara explains the intended sense as follows: *etad uktam bhavati: manasvī mānam vihāyāvanatīm karoti cet sarvatra loke sulabham eva jīvanam, tathāpi manasvī na karoty avanatīm maranam eva kartum adhyavasyatīti*, “This

is what is meant: If a learned man were to give up his pride and humble himself, he could easily get a living anywhere. If a learned man, despite this does not humble himself, then he is determined to die.” A.A. RAMANATHAN translates as follows in the MaSuSam: “Let the young cātaka bird cultivate friendship with one who holds his head high like himself, for, if he is so inclined, where will water pure, cool and sweet, not be available in the broad expanse of the sky.” This implies that he had read *svasyeva* but did not correct the text.

- Bh 21 **One-eyed** crows are believed to roll their single eye from one side of their head to the other.
- Bh 23 **Lotus-stalk:** Secondarily, *kamala / nālasya* shifts its sense to something like “scion of the Kamala dynasty.”
- Bh 25 *Subhāśitāvalī* 922. This verse is not commented on by Maheśvara. Lakṣmī, the Goddess of fortune, is in this verse portrayed as a fickle woman fearing her beauty would be outshone by the lotus.
- Bh 31 *Intertwining venomous serpents* through secondary indication (*lakṣaṇā*) needs to shift its sense to something like: “is beholden to evil men who have made pacts with each other.” I could not produce this required sense by punning alone (*śleṣa*).
- Bh 32 **Khádira:** =*Acacia Catechu*, an ugly, thorny hardwood tree.
- Bh 45 The sage Agastya who drank the whole ocean.
- Bh 48 My translation avoids the technical terminology of Sanskrit philosophy used here. An *upādhi* is a “limiting adjunct,” a mark which lies somewhere between a “property” (*dharma*) or “characteristic” (*lakṣaṇa*), and an “adventitious mark” (*upalakṣana*). It serves to distinguish objects it qualifies but need not perdure until the action it is involved in is completed. The commonly given example is that of a row of crystals (*sphati-ka*) placed before a row of china-rose blossoms (*japākusuma*). The colour transmitted to the crystal by the blossom serves

to distinguish the crystals, but once a crystal is selected and removed the colour vanishes.

Bh 51 **Electric tourmaline:** Sometimes known as the “electric stone,” tourmaline becomes statically charged when heated or rubbed, attracting dust, bits of straw etc. The word tourmaline itself is derived from *tr̥ṇa/mani*.

Bh 65 Mahéshvara explains this apparent paradox by the fact that the eyes do not function at night and are thus debased to the state of all the other organs, yet they are not the same because the other organs still function in the dark.

Bh 66 **Tourmaline:** See note to 51.

Bh 88 The sage Agástya.

Bh 88 **Ghasmara:** Mahéshvara takes this either as the submarine fire or as Samhára·rudra. I follow GAI in taking it as an adjective describing Agástya.

Bh 89 Read *jala* for *jāda* in this pun.

Bh 98 The verse alludes to the tales of “Víkrama and the vampire.”

Káustubha: Vishnu bears on his chest the fabulous Kaustubha jewel, churned from ocean of milk, cf. *Rāmāyaṇa* 1.44.24.

G 1.2 **Śeṣa:** The world-serpent Śeṣa or Ananta bears the earth at the behest of Brahmā, cf. *Mahābhārata* 1.32.18–24. **Vibhajya:** This is appropriate, for Shesha is said to have one thousand heads.

G 1.3 **Gleam:** *virājati*. This *Parasmaipada* form of the root *rāj* with the prefix *vi-* is not a grammatical lapse on Ksheméndra’s part. The form is attested in the *Chāndogyopaniṣad*, the *Mahābhārata* and the *Rāmāyaṇa*.

G 1.4 **God of love:** Ksheméndra is alluding to Śiva’s destruction of the God of love with the fire shooting from his third eye (*Brahmapurāṇa* 36.1–135 etc.). See *Kumārasambhava* 1–8 for the most attractive retelling of this episode.

G 1.7 *Dhārāgrha*: sometimes also described as “shower-rooms,” cf. Mallinātha to *Meghadūta* 1.64.

G 1.8 *Apsarases* are celestial nymphs of surpassing beauty born from the churning of the ocean by the Gods and Asuras, cf. *Rāmā-yana* 1.44.18ef; *Agnipurāṇa* 3; *Nātyaśāstra* 1.45ff.

G 1.9 **Mula-deva**: A legendary rogue, see BLOOMFIELD (1917:619ff.).

G 1.10 **Remote lands**: This is reminiscent of the opening of the Prakrit *Dhuttakhāṇa* of Haribhadra (fl. late eighth to early ninth cent.) where hundreds of rogues headed by Mūlasirī (Mūlaśrī= Mūladeva), Kanḍarīa, Elāsādha, Sasa, Khaṇḍavaṇā, gather in a garden pavilion outside Ujjainī. For the very similar virtues of the ideal emperor who receives tribute from distant feudatories, see *Arthaśāstra* 6.1.6.

G 1.11 *Sahṛdaya*: a sensitive reader of poetry, or person of refined taste. Such connoisseurship is defined as ‘the ability of attaining identity with the heart of the poet’ (*Abhinavabhāratī* vol. 2 p. 339: *kavīḥṛdayatādātmyāpattiyogyatā*).

G 1.13 **Bṛhaspati**: The preceptor of the Gods and also the name of the author of the root-text of the Cārvāka materialists, the *Bṛhaspatisūtra*.

G 1.16 The stages of life parody verses such as *Vairāgyaśataka* 50, where it is life itself that is uncertain, even in the midst of wealth. The simile of water on lotus-leaves/petals is a distortion of *Bhagavadgītā* 5.10. See also *Deśopadeśa* 3.28.

G 1.18 **Dhūrtakarakandukānām**: A gambling game? LAPANICH believes this to be *kandukakṛiḍā* a “game famous among boys and girls.” Sanskrit poets often describe the graceful ball-play of young ladies (see LIENHARD (1999:403–418)) but this seems rather inappropriate here and I thus consider emending to *dhūrtakarakāṇṭakānām*, e.g. the “fingernails of villains” with a transferred sense of: “there is no release from the clutches of villains.”

G 1.25 Ked glosses: *timirasamūha eva hastī*, e.g. a metaphor (*rūpaka*): “the elephant who was a mass of darkness.” Cf. also *Śiśupālavādha* 4.20. The mountain-elephant simile is appropriate because the eight points of the compass are believed to be supported by elephants. The name of the western elephant is Añjana. This in itself alludes to the famous Añjanādri, Mountain of Antimony, cf. *Kathāsaritsāgara* VIII,108. *Mātaṅga*: from *Dvirāda* by *lakṣaṇā*. Punningly we may read the verse as: “When the man who occupied her days had gone to sleep, lady Sandhyā’s chest shone, as if with the pale red lustre of a vermillion body-paste because she was embracing an extremely dark-skinned outcaste.”

G 1.26 The tragic love of the sun and twilight is a popular *topos* among Sanskrit poets, cf. *Dhvanyāloka* 1.13e, 3.34.

G 1.30 **Night-maker:** The moon.

G 1.30 **chakravaki:** The sheldrake, or brahmany duck. It is a Kāvya convention that monogamous sheldrake (*cakravāka*) couples are doomed to spend each night in separation, calling out to each other with plaintive cries.

G 1.31 **Ladies of the compass points:** *digvanitā*. The eight points of the compass (*āśā, diś*) are in Sanskrit poetry often personified as beautiful ladies who are amorously involved with various celestial bodies.

G 1.32 **Celestial river:** The river Ganges has three currents (*trisrotā*): the earthly Gaṅgā, the celestial Mandākini and the subterranean Bhagirathi. Cf. *Rāmāyaṇa* 1.43.6: *gangā tripathagā nāma divyā bhāgirathī cal tripatho bhāvayantīti tatas tripathagā smṛtā*. To complete the simile in the formal manner of the rhetoricians: the subject of comparison (*upameya*) is that the moon must be shining at the border of the Milky Way, the object of comparison (*upamāna*) is a flamingo on the banks of a river, the common property (*sādhāranadharma*) is “being encircled with rays,” and the word triggering the simile (*upamādyotaka*) is “like” (*iva*). Since all of these four elements are

explicitly mentioned, the simile is what later rhetoricians term “complete” (*pūrnopamā*).

G 1.33 The poetic ornament Ksheméndra employs here is called a “garland-metaphor” (*mālādīpakālāṅkāra*), cf. *Kāvyaprakāśa* 10.18ab.

G 1.35 **Female skull-bearing ascetic:** Kāpālika ascetics take on the vow of wearing the “six accoutrements” (*śanmudrā*) made of human bone. Ksheméndra here repeats a common simile, cf. e.g. *Kāvyaprakāśa* 10.7cd:a. It is remarkable that literary references to female skull-bearing ascetics tend to focus not on the sinister but on their beauty. Ksheméndra, of course, also condemns the fierce Kāpālika ascetic, wearing a bone necklace, as someone to be shunned (*Darpadalana* 7.14, 7.63). At *Nītiālpataru* 84.19 he describes the Kāpālika as follows: *pitrvanavāśo mālā narāsthibhil pāraṇā surāmāṁsaiḥ / pātrāṁ kapālāṁ arghyo narabalinā bhairavo devaḥ /*, “He lives in the forest dedicated to the manes, wears a necklace of human bones, he nourishes himself with liquor and meat, his begging-bowl is a skull, his respectful offering is made with human phlegm, his God is Bhairava.”

G 1.41 **Nidhānakumbho:** The urn in which the ashes of the deceased are deposited after cremation until they are dispersed in the Ganges or some other sacred ford, cf. *Viṣṇudharma* 19.11. **Dambha** conveys the senses of “religious hypocrisy,” “priggishness” and “smugness.” The arrogance of religious hypocrites is also the topic of the final chapter of Kṣemendra’s *Darpadalana*.

G 1.45 **Dambhodaya**= Dambhódbhava, the invincible but arrogant and quarrelsome emperor, cf. *Mahābhārata* 5.94.5–35. He was finally tamed by the two Ṛṣis Nara and Nārāyaṇa. Note the six -*ambha* alliterations (*anuprāśa*). Ksheméndra himself has retold Dambhódbhava’s tale at *Darpadalana* 5.29–45.

G 1.46 **Circular reasoning:** as a technical term in Nyāya-logic denotes the fallacy of circular argument. The verse further parodies

logical treatises such as the *Hetucakra*, an investigation of admissible syllogistic reasons used by logicians to ascertain the validity of propositions.

G 1.47 I suspect an emendation is here required. Something like *ud-bāhu?* Tree: With the simile of the flourishing tree Ksheméndra may be alluding to a well-known verse in the *Manusmīti* 9.255: *nirbhayam tu bhaved yasya rāṣṭram bāhubalāśritam/ tasya tad vardhate nityam sicyamāna iva drumah*, “A kingdom which is secure, protected by the might of its ruler’s arm, will ever flourish, like a well-watered tree.” Ksheméndra is fond of the tree simile, in *Darpadalana* 1.37 he describes a similar tree sprouted from arrogance.

G 1.48 To adjust the sense for the heron we must read *vrata* with secondary sense of “always eating the same food,” attested only in lexicons. **Smugness of the heron:** Cf. *Rājataranginī* 5.305. Kṣemendra also uses the same metaphor for an aging courtesan who pretends to be a widow, dresses in white and who then performs religious ceremonies for her supposedly departed husband at a sacred ford. In this way she ensnares a wealthy man who believes her to be pious (see *Samayamātrikā* 2.28–30). **Smugness peculiar to cats:** A parody of the modest practise of keeping the gaze fixed on the ground when moving in public. Cf. the puns on cats and herons in the description on the Vātsyāyaṇa sages, *Harṣacarita* 1, p. 18<sup>9–24</sup>.

G 1.50 Here, Ksheméndra does not intend to ridicule false ascetics, but merely hypocritical ascetics. Literary works attest to the proliferation of spies and criminals disguised as false ascetics (already mentioned in the *Arthaśāstra*). On hypocritical ascetics see also *Kathāsaritsāgara* II,2–5.

G 1.51 **Hemavallī:** *Hoya Viridiflora*. The practice of affixing apotropaic herbs on to auspicious knots (*māngalagrāntha*) is described in the *Kṛtyacintāmanī* cited in the *Nirṇayasindhu*. It is possible that this is the same string referred to in the second chapter of the *Samayamātrikā*. The prostitute, assuming the false

name Ardhakṣīrā, becomes the nurse to the son of the minister Mitrasena. The boy wastes away with fever because of her neglect, and as he lies dying she does the most vile thing possible: she steals his protective *hemasūtrikā* (condemning him to certain death) and runs away at night: *drṣṭvā tatrāturaṁ bālam* *trnavat sutarāgiṇī / sā yayau nirdayā rātrau grhītvā hemasūtri-kām* (*Samayamātrikā* 2.73). Cf. also *Kuṭṭanīmata* 63. **Armpit:** Kṣemendra is here refining a motif he had already used at *Narmamālā* 1.73ab.

G 1.51 **Robe:** Cf. *Vasiṣṭhadharma* 10.20b: *na śabdaśāstrābbhiratasya mo-*  
*kṣo na cāpi lokagrahaṇe ratasya / na bhojanācchādanatparasya*  
*na cāpi ramyāvasathapriyasya*, “There is no liberation for a man  
 obsessed with grammar [and science], nor for a man fond of  
 seeing people, nor for a man interested in food and clothing,  
 nor for a man fond of beautiful dwellings.”

G 1.52 **Squabbles:** Cf. *Manusmṛti* 6.50: “[The ascetic] must not seek  
 to win almsfood by reading omens and portents, by astrology  
 or physiognomy, by instruction or by debates.”

G 1.55 **Crow’s eye:** Crows are believed to have but one eye which they  
 move from socket to socket. The emendation *kākaviṣṭām iva*  
 may also be considered: “like crow’s dropping fallen upon him.”  
 MEYER (1903:XLII) takes this to mean that he casts crow-glances  
 around.

G 1.56 **Craves fame:** cf. Yama *cit. Yatidharmasamuccaya* 7.45ab: *lā-*  
*bhapūjānimittam hi vyākhyānam śisyasamgrahāḥ* “For the sake  
 of profit and adulmentation, [false ascetics] discourse on scriptures  
 and collect disciples.”

G 1.58 **Jambha** was the leader of the Daityas who stole the nectar of  
 immortality from Dhanvantari, cf. *Agnipurāṇa* 3.

G 1.59 **Snātaka:** A *brāhmaṇa* who has taken the ritual bath which  
 marks the end of his studentship. The *Manusmṛti* 11.1–2 enu-  
 merates nine types, others give three. All support themselves

by begging, Manu ordains that they must be given food and money in proportion to their learning.

G 1.60 **Cleansing clay:** Ksheméndra is here probably insinuating that the purity-manic appears to be continually smeared in clay which makes him look filthy.

G 1.60 **An enemy to all:** E.g. *viśva+amitra*. See *Mahābhārata* 13.95.35 for Viśvāmitra's own explanation of his name to the hag Yātudhānī: *viśvedevāś ca me mitram mitram asmi gavāṁ tathā viśvāmitram iti khyātam*, “I am called Viśvāmitra because the Viśvedevas are my friends, because I am a friend to cattle (*viś*).”

G 1.60 **The pure and the impure:** Cf. Viśvāmitra's justifications of his theft of dog-flesh from the Caṇḍāla in *Mahābhārata* 12.139.

G 1.60 **Different from his own kin:** Viśvāmitra was born as a Kṣatriya but later on became a Brahmin by his penance, cf. *Mahābhārata* 9.38.22cd.

G 1.63 The ornament is a *saṁsoktyalaṅkāra*, or “compounded expression,” in which the subject (serpent) has only one sense but all of the attributes are equally applicable to something not explicitly mentioned, namely, an “ascetic.”

G 1.64 I am not sure which epic source Ksheméndra is following here. The *Bhāgavatapurāṇa* 4.8.2 *mṛṣā dharmasya bhāryāśid dambhaṁ māyāṁ ca śatruhan/ asūta mithunam tat tu*, makes Dambha the twin of Māyā and son of Adharma (son of Brahmā) and Mṛṣā. The sound *Hum* is also a commonly used destructive seed-mantra.

G 1.68 **Bundle:** *pūlī* f. “a bundle,” not in MW. For the ascetic's paraphernalia cf. *Vaikhānasadharmasūtra* 2.6. In the *Darpadatalana* 7.12–13 Ksheméndra describes such vows and paraphernalia as a form of bondage if the ascetic should be devoid of holiness. **Burden of scriptures:** *Vasiṣṭha*, cit. in *Yatidharmasamuccaya* 7.47: *atrātmavyatirekena dvitīyam yadi paśyati/ tataḥ śāstrāṇy adhīyante śrūyate granthavistarāḥ*, “A person would undertake the recitation of texts and the study of a lot of books only if

he regards something in this world as a second reality besides himself.” **A horn:** This presumably refers to the prohibition on using the hands to scratch oneself during the *Jyotiṣṭoma* rite. Instead, the horn of a black antelope is to be used (*Taittirīya-saṃhitā* 6.1.3).

G 1.69 **Bunches of sacred grass:** *pavitraka*, two blades of kusha grass used at sacrifices in purifying and sprinkling ghee. What might be intended, is that these ear-ornaments reveal his status as one who has officiated at prestigious sacrifices. **Ritual-ring:** A *pavitra* is a ring worn on the ring-finger, made of twisted blades of Kuśa- or Darbha-grass, the tips of which project outwards into a sort of brush, which is used to wipe away or sprinkle (*proksaṇa*) water etc. in rituals. Cf. *Yājñavalkyasmṛti* 1.226. For a similar description of the ascetic’s paraphernalia see *Darpadalana* 7.68.

G 1.70 **Neck stiff like a plank:** compare *Darpadalana* 1.24 (also 1.57: *akharvagalab*), where Kshemendra describes a stiff neck as a sign of arrogance. Similar is also *Narmamālā* 1.62: *kāṣṭhasta-bdhonatagrīvah*.

G 1.75 Kshemendra is here using assonances (*anuprāsa-*) to provide fanciful new *nirvacana*-style etymologies for the sage’s names: **graste** *’gastye*. **Devoured:** A further allusion to the myth of Agastya devouring the Asura Vātāpi, cf. *Mahābhārata* Aranya-kaparvan 3.94.97. For Vasiṣṭha Kshemendra provides the following analysis: *alpa/tapo/vrata/lajjā/kuñcita/pṛṣṭhe*. **Hunched his back:** An allusion to Vasiṣṭha’s birth from a pot.

G 1.76 Note the alliteration . . . *kutse*. . . *Kautse*. **Simple vow of silence:** An allusion to Kautsa’s unwillingness to ask for money from Raghu. Note the alliteration *nirādare*. . . *Nārade*.

G 1.77 **Knee-caps:** Another alliterative play on the etymology of his name which Jamadagni gives to the hag Yātudhānī, cf. *Mahābhārata* 13.95.37: *jājamadyajajā nāma mrjā māha jijāyiṣe jamadagnir iti khyātam ato mām viddhi śobhane*. **Trembled in**

**fear:** That the fearless Viśvāmitra should tremble in fear is a hyperbole (*atiśayokti*) demonstrating Dambha's ridiculous ascetic pomp. **Neck rolled about:** Gālava, son of Viśvāmitra, received his strange name because his mother, trying to raise money to feed her other children during a famine, tied a rope around his throat (*gala*) and in this manner led him to be sold. **Crushed:** Perhaps an allusion to the myth of Nandī breaking open the termite-hill which had risen up over the meditating Bhṛgu, *cf.* *Padmapurāṇa* 20.

G 1.82 Dambha is here outdoing even the law-books. Manu states that particles of water in the breath are not contaminating. This is the reason why Brahma suddenly recognises who Dambha is.

G 1.89 **Isolated:** Deriving *-bhajya* from the root *bhaj* cl. 1, “to share.” **Devastated:** Deriving *-bhajya* from  $\sqrt{bhañj}$  cl. 7, “to break.”

G 1.90 **Religious teachers:** At *Darpadalana* 2.50 Ksheméndra makes Mati censure the sycophantic teacher who lives off his students. *pālaka* = *paripālaka*, *cf.* *Narmamālā* 1.62–70. *Niyogin*, “commissioner,” a supervisor of villages who also settles civil and criminal cases. *Cf.* *Narmamālā* 1.97–127. **Initiates** into esoteric cults consider their religions superior to mundane religion.

The unexpressed second sense: “[Just as a serpent], after creeping into the cavities of all of the Jantu-trees, by squeezing itself in many ways, bit by bit, finally enters the hollows in trees full of nesting birds.”

G 1.93 *Matsyārthī*: Hungering for fish or: “Someone observing the fish-vow (*matsyavrata*).” Or: “Supplicating with the Matsyasūkta.”

G 1.94 **Clad in bark:** For garments of bark (*valkala*) see EMENEAU 1962. The verse echoes Kṣemendra’s own *Muktāvalī* as cited at *Aucityavicāracarcā* 29 (84).

The unexpressed second subject are penitent ascetics burdened with chunky matted locks, who wear bark garments, are con-

tinuously exposed to cold, heat and rain, and are eager for rewards in heaven.

G 1.95 Can also be read as *sadā+adambhah*: Adambha is a name of Shiva. A parody of descriptions of Sadāśiva as *sarvajña*, *sarvaga* and *sarvakṛt*, cf. *Rauravatantra Upodghāta* 8.

G 1.96 **Wish-granting tree:** Five wish-granting trees are supposed to have been produced by the churning of the milk-ocean, these exist in the world of the Gods (*devaloka*). **Dwarf:** Viṣṇu's incarnation as Vāmana, an ascetic dwarf, cheated Bali out of the possession of the three worlds by asking for only three steps of land. Bali readily acceded to such a paltry demand but Viṣṇu then in three steps covered the entire triple universe.

G 2.2 Cf. *Arthaśāstra* 2.5.2–4 for details about the construction of a treasure vault. Ksheméndra is not exaggerating, Kauṭilya even recommends the construction of secret treasures by condemned men who are then immediately put to death. Ksheméndra associates treasures with death also in his *Darpadalana* 2.70–71, where the miser Nanda finally dies in his treasury, with his back resting against his pots of money, suffering because he was too stingy to pay for medicine.

G 2.4 Ksheméndra is here elaborating on Manu's twofold classification of thieves, those who steal openly (*prakāśavañcaka*) and those who do so in concealment, such as burglars, robbers, and thieves, cf. *Manusmṛti* 9.257.

G 2.5 For Ksheméndra the stinginess of merchants is proverbial. See especially *Darpadalana* 2.11–113. Ksheméndra there recounts the tale of the mean merchant Nanda, a miserable miser, who is reborn as a pitifully deformed and diseased Cāṇḍāla and is then raised with dog's milk. When he one day happens to beg for alms from his own former son Candana, he is brutally beaten. Just then the Buddha happens to be passing by. With a compassionate glance he cures the Cāṇḍāla's leprosy and reveals his former identity to his son. **Three cowries:** In Ksheméndra's

day, the cowrie was still in use as the lowest monetary unit cf. STEIN (1961:308–328), *The Term Dīnnāra and the Monetary System of Kaśmīr*. Ksheméndra describes a similarly tight-fisted merchant in *Samayamātrikā* 8.80.

G 2.6 **Fond of tales:** Kalhaṇa alleges that merchants like to listen to the recitation of sacred texts because they are embezzlers and hope for purification *Rājatarangiṇī* 8.708cd. **Black cobra:** In the *Darpadalana* Ksheméndra again associates misers with black cobras, but there it is the miser himself who appears to others like the ominous serpent.

G 2.7 **Donate:** See KANE, *History of Dharmaśāstra* V. pp. 212, 243–5. In his *Darpadalana* 6.8 Ksheméndra criticises those who think that giving alms during a solar eclipse constitutes liberality. Rather, giving alms on such occasions was considered to profit the donor. The merchant in the present verse is too greedy to realise this. That it was common to consider all kinds of contributing factors (such as the position of the sun) before giving alms is evident also from *Darpadalana* 6.11. Ksheméndra himself recounts his father Prakāśendra's liberality during a solar eclipse in the *Bhāratamañjarī* Kaviprāśasti 4: *sūryagrahe tribhir lakṣair dattvā kṛṣṇājinatrayam / alpaprado smīty abbavat kṣaṇam lajjānatānanah*, “On the occasion of the solar eclipse after he gave away three hundred thousand black antelope[-skins], he stood with his head bowed in shame, thinking: ‘I have given but little.’”

G 2.9 **Deposit:** Laws regarding the guarding and return of sealed deposits were stringent and detailed, Cf. *Manusmṛti* 8.179–196.

G 2.11 A tale similar to the following is recounted by Kalhaṇa at *Rājatarangiṇī* 8.123–158. **Viṣṭikaraṇa:** Viṣṭi is the seventh of the immovable *karaṇas*. Each lunar day (*tithi*) is made up of two *karaṇas*. Since Viṣṭikaraṇa is presided over by Yama, the God of death, it is considered an extremely inauspicious period for any new undertaking. *Bṛhatsaṃhitā* 99.4c: *na hi*

## NOTES

*viṣṭikṛtam vidadhāti śubham*, “For something undertaken during *viṣṭi* does not produce an auspicious [result].”

G 2.14 **Bhadrā:** The merchant is deliberately using this alternate name for Viṣṭi because it also means “auspicious.”

G 2.19 **Rats:** A rat infesting decrepit houses is occasionally encountered as a motif used to warn of the future suffering of a fallen ascetic. He is first reborn for sixty thousand years as a worm in excrement. “Then,” says Śātātapa (*cit. Yatidharmasamuccaya* 7.54ab: *śūnyāgāreṣu ghoreṣu bhavaty ākhuḥ sudāruṇah*), “he will become a horrible rat infesting dreadful abandoned houses.” **Samsára:** The world of rebirth.

G 2.23 A *muhūrta* is more precisely a time-period of about forty-eight minutes.

G 2.31 **Haragupta:** The merchant of course intends *Haraguptakula* to mean “family protected by Śiva,” but it can also mean a “secret gang of thieves,” e.g. *harāṇaśilānām guptakulam*.

G 2.35 **The gate of the royal court:** In the final instance, litigation can be taken to the king himself. The legal formula for this is a representation at the Royal Gate (*rājādvāra*). Already in the third-cent. CE Kroraina Prakrit documents we repeatedly encounter the formula: *ko paṭīma kalaṇṇmi icheyati eta aṇṇathā karaṇṇae rayadvaraṇṇmi muhucotām apramāṇa siyati tamda prapta*, “Whoever, at a later time, wishes to make this [agreement] otherwise, his representations at the royal gate shall be without authority and he will be punished” (see BOYER, RAPPON SENART 1920). **Solemn fast to starvation (prāyopaveṣa):** for this emendation *cf. Rājataranginī* 6.25–27 etc.

2.37–86 A retelling of a tale found in the *Mahābhārata*.

G 2.38 **Śukra:** The son of Bhṛgu and the teacher of the Daityas. **Vaiśravāṇa** or Kubera is the God of wealth.

G 2.44 I take the Bahuvrīhi cpd. *atyantasambhṛtasneham* adverbially rather than adjectivally to *tvām*. **Essence of life:** That misers

consider money to be the essence of life is another popular image in Ksheméndra's work, see for instance the words of the mean merchant Nanda in *Darpadalana* 2.25–26, who concludes that “poverty is death.”

G 2.48 **Possessed:** The art of entering another's body (whether alive or dead) is described in Tantric texts such as *Mālinīvijayottarā* 21.9–19 (*samkrāntividhi*). See also *Kathāsaritsāgara* IV,46; VII,114–5.

G 2.51 Śaṅkha, Mukunda, Kunda, and Padma are the names of some of Kubera's fabulous treasures. Here, the beings presiding over them, who are part of Kubera's retinue, are intended.

G 2.68 To complete the metaphor (*sāṅgarūpaka*), *yaśas*, “good reputation,” must punningly also be taken as “water,” and “good fortune” must be taken as the Goddess of fortune, Lakṣmī, who faints from noxious fumes.

G 2.79 Shukra here twists Shiva's words to mean the opposite. He can do this because the word *vitta* has the double sense of “wealth” and “fame.”

G 2.83 *Dhāraṇā:* Shiva is evidently practising the “fire fixation” (*āgne-yīdhāraṇā*) which raises up the abdominal fire. In Shaiva Śaṅgayoga this is one of usually four or five “fixations which are counted as one of the six ancillaries (*aṅga*) of yoga.” Cf. *Mātaṅgapārameśvara* YP 2.35c–65.

*Nikāmam:* Hapax?

G 3.2 **By their hind-legs:** reading *abalābhiḥ* as *avarābhiḥ*. This is permissible since *va/ba* and *ra/la* may be interchanged under certain circumstances. A dual is not required as the elephants are plural. For such puns (*ślesa*) see *Kāvyādarśa* 2.185 (*jadal/jala*) etc. It is possible that **men** (*kariṇo*, “handed creature”) is not intended and that the ornament is thus a *saṁāsokti* (only the epithets have double meanings, not the subject “elephants”) rather than a fully worked out simile. Suitably lavish gifts:

*Su+ucita+dāna*. There may be a further set of puns with sexual innuendos: *humkāraīḥ* is a particular humming sound used in lovemaking, cf. *Kāmasūtra* 2.7 for the classification such sounds. The members of the compound *parimalalīnali*<sup>o</sup> all are also technical terms of erotic science but I am not able to construe a convincing second meaning here.

G 3.3 **Sensual pleasures:** *viṣaya*. **Kicks:** Kicking forms part of ancient Indian love play. Less convincingly: “fall at her feet.” **Bites and scratches with the nails:** *ankusāghaṭana*, cf. *Kāmasūtra* 2.4 on the various techniques of amorous scratching (*nakhakarma*) and biting (*daśanacchedya*). In the present case the more intense variety, which breaks the skin (*chedya*) and leaves painful marks (*ksata, cibna*) is intended. **Entwining in erotic gymnastics:** e.g. an *arthaśleṣa*: *nigada*= *bandha*.

G 3.5 The image occurs already in *Kuṭṭanīmata* 316cd. Ksheméndra uses similar imagery also at *Darpadalana* 4.5, courtesans, he says, devour the flesh and blood of men just as old age does.

G 3.11 **Dustbin:** *Dhūlipaṭala* may also mean “cloud of dust.”

G 3.14 Ksheméndra has here reworked *Nītiśataka* 47. See STERNBACH 1953:

G 3.16 This indeed was the commonly understood duty of courtesans. A procuress advises the young courtesan Dohanī: *putri! kim etad yad ekam evāliṅga yauvanam viphalikarośi? veśyānām anekaiḥ saha ramaṇakrīḍocitā*, “Daughter! What is this, that you waste your youth embracing only one man? For courtesans, love-sport with many [men] is proper.”

G 3.18 LAPANICH seems to read a double accusative construction with *kurute*: “compells (sic) her relative to perform the functions of a man in the house.”

G 3.20 **Commissioner:** *niyogin* see note to 1.90. **Lecher:** *Lubdha* might equally be a “hunter” or a “greedy man.”

G 3.25 Sāvitrī, the wife of Satyavān, by her virtue reprieved her husband from death, *cf.* *Mahābhārata* 3.281.

G 3.31 **Boasts of gifts:** not only are the gifts made to unworthy people, but *Manusmṛti* 4.236d (*na dattvā parikīrtayet*) strictly forbids publicizing charitable gifts. **Captivate:** *vaśikarana*: “magical subjugation.”

G 3.37 **Amusement-terraces:** E.g. *vilāsamahī* = *vilāsavātāyanam*.

G 3.42 Note the skilful alliterations (*anuprāsa*).

G 3.46 *Ked* reads inappropriately *madhumada*: e.g. «eye-lotuses unsteady with sweet wine.»

3.48–52 Kalhaṇa describes in very similar terms the symptoms of the princess Anaṅgalekhā’s secret affair with the minister Khaṅkha (*Rājatarāṅgiṇī* 3.501–5).

G 3.49 For feigned anger *cf.* Dhanika to *Daśarūpaka* 4.58cd: *pre-mapūrvako vaśikārah prāṇayāḥ, tadbhāinge mānah prāṇayamānah*: “*Prāṇaya* is the subjugation preceded by love, the disdain shown when it is interrupted is ‘coquettish anger.’”

G 3.51 The poetic ornament is an “apparent paradox” (*gunasya gunena virodhābhāsālanikārah*). The paradox is resolved by a slight shift in the meaning of *svatantra* to “unrestrained.” *Cf.* *Kāvyaprakāśa* 10.24–25b.

G 3.55 **Flickered with a flash:** E.g. *cakita* <  $\sqrt{kan}$ , *cf.* *Dhātupāṭha* 1.488: *kanī dīptikantigatiṣu*. There is an indirect (*sāṃlakṣyakrama*), sense-based (*arthaśaktimūla*) suggestion based on subordinated denotation (*vivakṣitānyaparavācyadhvani*) of the theme (*vastu*) “stealthy love is thrilling” (*cauraratasya ramyataratvam*).

G 3.58 *Kara*: “ray,” punningly also: “hand.”

G 3.59 *Tamas* can mean both “darkness” and “ignorance.”

G 3.60 **Wishing to die:** *vivāśā*.

G 3.69 The following story is also given in *Vetālapañcavimśatikā* (of Śivadāsa) pp. 15ff. and in *Kathāsaritsāgara* 77.48ff. etc. *Vetālas* are demons which animate dead corpses. The lady's hot, fragrant kisses are compared to the rites of the terrifying *Vetāla*-invocation, in which the adept makes offerings into a sacrificial fire lit in the mouth of a hanged criminal. The corpse then becomes animated by a *Vetāla*, and its tongue begins to rise up. If the adept fails to cut it off, the *Vetāla* will eat him. If he succeeds, the tongue transforms into a magical sword which gives him supernatural powers. Cf. *Picumata* 15 (Mahāyāga-vetālasādhana), *Harṣacarita* 3. **Nose bitten off:** For this motif compare *Kathāsaritsāgara* 6.188; 9.76.

G 3.70 **Severed nose:** This is intended as a form of divine vengeance, for faithless wives were often punished by cutting off their noses, see *Kathāsaritsāgara* V,123. Also *Manusmṛti* 8.125.

G 3.72 **Sold in a foreign land:** Ksheméndra uses the same image of someone being sold in a foreign land in *Darpadalana* 3.15 to ridicule the beauty of an inarticulate fool.

G 3.76 A paraphrase of *Manusmṛti* 9.15–17.

G 4.1 **Courtesans:** The reader may wish to consult *Kāmasūtra* 4. Ksheméndra discusses courtesans also in the third chapter of the *Deśopadeśa* and he has even devoted an entire work to this subject, the *Samayamātrikā*. *Vaiśravaṇa*, or Kubera, the God of wealth, is as notoriously stingy as prostitutes are said to be greedy for money (cf. *Mṛcchakatikā* 5.35–7, *Kuṭṭanīmata* 227–8, *Samayamātrikā* 4.18–25, 4.80–93). *Ked* reads śramaṇatām eti, e.g. even “the God of wealth is reduced to a beggar-monk by their machinations.” The morality Ksheméndra puts forward here is more commonly found in prescriptions specific to ascetics, cf. Gālava, cit. *Yatidharmasamuccaya* 10.105: *sakṛt sādhāraṇīm gatvā brahmahatyāprāyaścittam caret*, “If someone has intercourse with a prostitute just once, he should perform the penance prescribed for killing a Brahmin” (transl. OLIV-ELLE 1995:171). Dāmodaragupta's *Kuṭṭanīmata* gives probably

the more popular view in Ksheméndra's time (789ab: *dāraratiḥ samtataye kāndūprāśamāya cetikāślesaḥ*), “Love of one's wife serves to continue the family-lineage, courtesans are embraced to satisfy the itch.”

4.2 Here and in the following verses Ksheméndra compares courtesans to rivers or streams. All of the descriptive epithets he lists may have been intended to bear double meanings, but some remain obscure to me. He makes a very similar punning comparison between loose women and rivers in *Darpadalana* 1.65. **Sixty-four arts:** Compare the list in *Kāmasūtra* 1.3.15. The various lists of these arts found in Sanskrit literature are discussed by Venkatasubbiah & Müller (1914:355–367).

G 4.5 **Scratching and biting:** Cf. *Kāmasūtra* 2.4.

G 4.8 **Menstruation:** An important skill, see *Arthaśāstra* 2.27.14–15 for the punishment of courtesans who refused to entertain their paramour. Cf. *Manusmṛti* 4.40–42 for the prohibition on connubial intercourse during the woman's courses. Ksheméndra accuses prostitutes of using this ploy also at *Deśopadeśa* 3.30.

G 4.12 **Men whose name and caste is unknown:** Prostitutes were required to serve all customers e.g. *Kuṭṭanīmata* 314ab: *ujjhitavṛṣayogaḥ api ratisamaye naraviśeṣanirapekṣaḥ*. See the verses collected in STERNBACH (1953:64ff).

G 4.14 Based on *Kāmasūtra* 2.9.39cd.

4.15–39 The same tale is also found in Soma·deva's *Kathāsaritsāgara* (book 10) 58.2–53. There the minister's name is however Anantaguṇa and the courtesan is called Kumudikā.

G 4.17 **Arms reaching down to his knees:** Long arms were considered an outward sign of greatness, cf. *Bṛhatsaṃhitā* 57.45a.

G 4.25 Compare this with the tests and temptations advocated by Kauṭilya to ascertain a minister's loyalty, *Arthaśāstra* 10.

## NOTES

G 4.26 That she wore ornaments indicates that she was prepared to cast herself into the flames.

G 4.27 Self-immolation: in the *Samayamātrikā* 2.32–36, Ksheméndra makes the courtesan Arghaghārghātikā pretend to follow her wealthy husband of one month into the fire also. The king intervenes to save the apparently pious woman and she ends up inheriting his fortune.

G 4.29 For the historical truth behind such stories see for instance the courtesan Sāmbavatī's influence over the Tantrin soldiers, *Rājatarāṅgiṇī* 5.296.

G 4.31 The use of chowries is usually reserved for royalty.

G 4.39 A parody of Viṣṇu's manifestation as Viśvarūpa, cf. *Bhagavad-gītā* 11.16.

G 5.1 Cf. *Arthaśāstra* 2.7–8. *Kāyasthas* are bureaucrats, scribes, accountants etc. See the *Narmamāla* for their many grades and duties (cf. Baldissera 2000). In Ksheméndra's satires the scribe's career usually ends with imprisonment or worse, see e.g. *Dārpadalana* 2.54.

G 5.2 My emendation *aindavakaleva* attempts to account for P's variant *raudra* and also to ensure that the simile is not defective. Both LAPANICH and the KM edition read *kalā iva* and thus make the object of the simile formally a plural, (pace the translations of SCHMIDT and LAPANICH) but the subject *-sampattiḥ* is singular. This is a poetical defect because the words expressing the common property cannot be construed in concord with both the subject and the object of the comparison. This problem is discussed in the prose to *Kāvyaprakāśa* 10.55–6. **Rahu**: The severed head of the dragon-like demon *Rāhu*, who causes eclipses by swallowing the sun or moon, is the ascending node—the point in the ascending half of the moon's orbit at which it intersects the earth's orbital plane from below. **Divira**: Ksheméndra uses the word *divira* firstly in its conventional sense of “scribe” (< Old Persian *dibīr*) and secondly in its etymological

sense of “sky-going” (< *divi-ra*). Thus the metaphor (*rūpaka*) *divira-rāhu-kalā* must be interpreted in two ways: “the power of the sky-going Rāhu,” and “the scribe’s ingenuity at making things vanish.”

G 5.5 **Black men:** *Kāla* denotes both the color “black” and the “God of death” (derived from *kal* meaning ‘movement of time’). The scribes are evidently black because they are smeared with ink. The attendants of Death bear wooden staffs with which they strike down those whose span of life has reached its end. **Birchbark:** The prepared, soft inner bark of the birch tree (Skt. *bhūrja*) has been popular as a material for writing on in North-western India from before the common era until quite recently.

G 5.7 **Raped:** *khanyamānā*, lit. “being dug into.” **The tears of Añjanā:** *Sāñjanāśru* Añjana was the mother of the monkey-god Hānuman. When she was pregnant, Valin poured molten metal alloys (*pañcaloha*) into her womb trying to abort his future rival.

G 5.11 **Citragupta:** The recorder of souls’ good and bad deeds who lives in the realm of Yama, lord of the dead. cf. *Mundakopaniśat* 1.20. **By deleting a mere line:** For a recorded perpetration of this trick, see *Rājatarangiṇī* 6.39.

G 5.18 As is evident from this verse the preceding list needs to be punningly construed with the 16 digits of the moon as well.

G 5.33 **Lump of iron:** Kṣemendra has taken over this image from Śivavāmin’s *Kāpphiṇābhyudaya* 4.28cd: *drāḍhimam ayamayo hi prājyatejo bhiṣaṅgād vighaṭitakathinatvam yāti karmanyabhāvam*.

G 5.41 **Partaking of a share:** e.g. *bhāgin + rathyā*.

G 6.3 The attributes used to describe this intoxication punningly describe the diametrically opposed restraint of the ideal yogin.

G 6.4 A parody of the inverted cosmic tree. See *Bhagavadgītā* 15.1–2, and *Kathopaniśad* 6.1.

G 6.5 In light of 6.7 it might be more appropriate to translate not as “pompous man” but “pomposity” itself (so also at 6.6.). But the English reads better with this license. On *samnipāta* as a cause of fever see *Carakasamhitā* Nidānasthāna 1.29. The symptoms of this incurable fever are also Kṣemendra’s metaphors of choice to describe the arrogant “Superintendent” (*paripālaka*) at *Narmamālā* 1.62–64 (BALDISSERA 2000 fails to connect verses 1.62–3 to the simile in 1.64 as they clearly should be). **Impaled on a stake:** Or: *suffering from a colic* (*śūla*).

G 6.7 A parody of *Bhagavadgītā* 5.24: “He who is inwardly blissful, who delights in the self, who has an inward illumination, that Yogin, having become Brahma, goes to the Nirvāna of Brahman.”

G 6.10 Again medical imagery: “[The patient’s] eyes are reddened by the outbreak of a morbid disorder of the humors, he is unable to endure even the faintest sounds, and babbles.” Compare Kṣemendra’s description of the arrogant young Brahmin Tejonidhi at *Darpadalana* 1.46. A similar lampoon of a scholar is also given in the *Padmaprābhṛtaka* in the prose after 16 describing the grammarian Dattakalaśi who has just been defeated in a debate. *Ā+kopa:* “Outbreak of a disorder of the humors.”

G 6.12 An acute (*mahā+ājñānam yasya saḥ*) **vulture** (*dīrghadarśī*). This “delirium of noble lineage” is treated in greater detail in the *Darpadalana* 1.

G 6.14 A parody of Purāṇic cosmography. Just as the infinite world-serpent Ananta supports the earth, so “self-importance” is the base of the various trees of intoxication.

G 6.16 A parody of *Bhagavadgītā* 5.18: “The wise see as equal the learned and saintly brahmin, a cow, an elephant, a dog and a dog-cooker.”

G 6.17 An allusion to the *Bhagavadgītā*’s description of the Yogi 6.8cd: . . . *yogī samaloṣṭāśmakāñcanah*, “. . . the Yogi, considering as equal clods of earth, rocks and gold are the same.”

Ksheméndra makes a similar allusion at *Darpadalana* 2.60 and at *Desopadeśa* 1.6 he uses the image yet again to show that a rogue who cares not for friend or foe etc. is equivalent to an initiate who has received the highest liberating consecration (*nirvāṇadīkṣitāḥ*).

G 6.18 A parody of the symptoms of certain mystical states. See, for instance, *Kulasāra* fol. 25v: *udgiret kaulikīṁ bhāṣāṁ mu-*  
*drābandhamanekadhā / hasate gāyate caiva nānāceṣṭāni kurvate*, “He speaks in mystical Kaulikī language, spontaneously manifests various yogic seals, laughs, sings and fidgets.” Utpaladeva describes the Shaiva devotee very similarly at *Shivastotrāvalī* 15.3: *rudanto vā hasanto vā tvāṁ uccaiḥ pralapanty amī / bhā-*  
*ktāḥ stutipadoccāropacārāḥ prthag eva te*. See also *Skandapurāṇa* 21.47ab, *Vādanyāya* 2.

G 6.21 A retelling of the story told in *Mahābhārata* 3.122ff., *Śatapa-*  
*thabrahmāṇa* 4.1.5ff., *Jaiminīyabrahmāṇa* 3.120ff.

G 6.25 Pralamba was a notorious demon slain by Balarāma.

G 6.28 Punningly: *appearing immobilised, bound by cords*.

G 7.2 Riches: *kamalā*. Third sense: *After completely mangling (ja-*  
*gdhvā) the collection of Kamaladhruvā songs, and then chewing* up the Kumudadhruvā songs, the feeble (*kṣīṇa*) singer-drones now show an interest (*pranayitā*) in the compositions of Mataṅga’s Br̥haddeśī. Mataṅga is the author of an early musicological work: the *Br̥haddeśī*. The impact of this verse occurs in two stages. 1. Initially the metaphor *gāyanabhringa* “singer-bee,” fuses two obvious parallel paranomastic interpretations of the epithets. [a] Thus we have *kamalākara* first as “a lotuspond,” *koṣa* as “a bud,” *kumuda* as “a waterlily” and *kṣīṇa* in the sense of “emaciated.” The verbs *jhakṣ* and *ā+svād* retain their literal meaning of “consuming.” The subject *gāyanabhringa* itself may be read as “humming bee.” The bee’s longing (*pranayatā*) for the ichor of rutting elephants (*mātaṅga*) is a popular conceit in Sanskrit Kāvya. [b] Secondly *kamalākara* may be rendered as “a hoard of

wealth,” *kosa* as a “treasury,” *ku+mud* as “displeasure” and *kṣīṇa* as “impoverished.” Due to an incompatibility of the primary sense (*abhidhā*) of the verbs *jhakṣ* and *ā+svād* with the contextual meaning of the verse (*anvaya*)—eg. wealth and displeasure are not edible—their literal sense is barred (*mukhyārthabādha*) and a secondary (*lāksanika*) meaning is forced upon them: *jhakṣ* > “squander,” much like the english devour can refer both to the act of consumption as also to destruction; *ā+svād* > “experience, suffer.” The metaphor *gāyanabhrṅga* becomes singer-rake (*bhrṅga*: “a libertine”) and *mātaṅga* denotes an outcaste of extremely low standing. The humor of the situation is that the licentious singers first ruin their patron, are driven out by him, and then, with no dignity or discernment, entreat even the lowliest outcastes.

G 7.3 **Troops:** *skandha*. **Wedge-formation:** *śakata*. **Ghaṭapāṭa:** Not attested as a synonym for *pāṭha* kettledrums. **Quivers:** *kalāpa*. **Powerful missiles:** *īśaka*. **Arrows:** *muktaka*. **Regicidal:** *bhūpabhuj*. **Warriors of the God of war:** *Gāyana* cf. *Mahābhārata* 9.44.62a.

G 7.5 **Padas:** “musical phrases,” see *Nātyaśāstra* 28.11, 16–17; 32.28–29. For the names of the notes (*svara*) see *Nātyaśāstra* 28.21. The concealed pun eludes me.

G 7.6 **Faulty:** *bhrānta*. **Revolving ornamentations:** *āvartaka* is one of the 33 tonal ornaments defined by Bharata, Mataṅga etc. See *Bṛhaddesi* Varṇālaṅkāraprakarana 6, Alaṅkāralakṣaṇa 23: *ārohā-varohābhyaṁ aṣṭau svarān uccārya prāksvaroccāraṇānte kramaśo* *śtakala āvartakah*. **Flute ornamentations:** I am taking *vamśa* as a synonym for the “flute-ornament” *venvalaṅkāra*. See *Bṛhaddesi* Varṇālaṅkāraprakarana 6, Alaṅkāralakṣaṇa 8: *ākriḍitavadād-rahāvarohakrameṇa saptakalo veṇuh*. **Opening theme:** *mukha*. **Reeling:** *bhrānta*. **Gyrations:** *āvarta*. **Spines:** *vamśa*.

G 7.8 Both because of the resultant higher taxation and because the wrongdoing of the king is believed inevitably to result in some sort of calamitous epidemic or natural disaster.

G 7.11 Thrilling: *sahāra*. Love-sport: *-keyūrāb*. Sapped of essence: *nirādhārāb*.

G 7.19 A parody of the Śaivasiddhānta's account of creation by eight "sovereigns of mantra," (*vidyēśvara, mantramahēśvara*).

G 8.1 Visionary imagination: *prithudhyāna*. Yogins with the ability (*kalā*) to endure (*āharāna*) the hardship (*kārā*) of snow (*hema*): An instance of *śabdabhaṅgaśleṣa*, read compounded as: *hemakārāharaṇakalāyogināb*. State: *dhāmnī*. Replete with beatitude: *bahalalakṣmyāb*. Ksheméndra has based some of his verses on chapters 2.13–14 of Kauṭilya's *Arthaśāstra*.

G 8.4 A reversal of *Arthaśāstra* 2.13.23–24: a touchstone (*nikāsa*) with the color of elephant-skin tinged with green, and reflective (*pratirāgī*), is good for assaying at the time of selling. A durable, rough, uneven-colored, and non-reflecting stone is good for buying.

G 8.5 The goldsmith had to buy his counterweights from the superintendent of weights and measures, the Pautava (cf. *Arthaśāstra* 2.14.15–16). Furthermore, they needed to be stamped, for a small fee, on a daily basis. To prevent the fiddles described by Ksheméndra, *Arthaśāstra* 2.19.10 recommends that counterweights should be made of iron or of stones coming from Māgadha or Mekala which do not increase in weight when soaked in water or decrease when heated.

G 8.6 Double bottom: Ksheméndra here intends the *mūkamuṣā* contraption mentioned at *Arthaśāstra*'s 2.14.23. Bursting asunder: This is the trick called "bleeding" (*visrāvaṇa*) described in *Arthaśāstra* 2.14.24–25. The crucible is deliberately caused to burst open and some grains of gold are then removed by sleight of hand when it is fastened again. Copper inlay: Cf. the practise of "adulteration" *apāsārita* explained at *Arthaśāstra* 2.14.20–22. Led and alkaline salt powder: Cf. the practices known as "folding" (*peṭaka*) and "counterfeiting" (*piṅka*) in *Arthaśāstra* 2.14.26–33 and 2.14.34–42.

G 8.7 I count as follows: [1.] a bent indicator, [2.] unevenly matched bowls, [3.] a perforated layer, [4.] they are loaded with mercury, [5.] they are bendable, [6.] have an inert scale (*-kakṣyā*), [7.] (their cords are:) knotty, [8.] badly strung, and [9.] many-stranded, [10.] they are out of balance before used, [11.] can be disturbed by the wind, [12.] are too light, or [13.] too heavy, [14.] they retain gold-dust in their coarse bowls, and [15.] are (magnetically controlled to be) static, or [16.] volatile. **Perforated layer:** E.g. to siphon off gold-dust. **Loaded with mercury:** This probably corresponds to the *Arthaśāstra*'s 2.14.19 “hollowed out” (*upakanṭhī*) defect. A quantity of heavy mercury travels along the hollow arms of the scales, altering the balance. **Static or volatile:** The last two defects probably allude to the *Arthaśāstra*'s final defect: that of being controlled magnetically (*ayaskāntā ca duṣṭatulāḥ*); see *Kalāvilāsa* 8.14. **Quarters:** *mukha*. **Hostile:** *vakra*. **Hollows:** *puṭa*. **Impassable:** *viṣama*. **Ground** *tala*. **Cracked open:** *sūṣra*. **Quicksilver:** Kshemēndra must somehow have taken *pāradā* as a synonym (or by *lakṣaṇā*) for “snow.” **Severe:** *katu*. **Wraps:** *kakṣyā*. **Knotted together:** *granthimati*. **Indecorously looped around:** *kuśikyitā*.

G 8.10 **Copper dust:** See the note on *visrāvanya* to 8.6.

8.11–12 The *Arthaśāstra* (2.14.53) gives a similar list of behavioral oddities as signs from which to infer a goldsmith has been misusing alkaline salts etc. I understand these as indications not just of shiftiness and guilt but as symptoms of self-poisoning. It is possible that this was an inevitable occupational hazard, since gold was often obtained amalgamated with mercury (*rasaviddha*), cf. *Arthaśāstra* 2.13.3. Note, finally, that with a little ingenuity this passage might equally be read as describing a dog.

8.16–17 These two verses must be corrupt, I cannot produce a satisfactory text or translation.

G 8.21 **Veins:** *saṃḍhi*, lit. “joints.”

G 8.25 **Gods:** *tridaśa-* Kṣīrasvāmin's commentary on the *Amarakoṣa* claims that this term refers to the number of the Vedic gods, "the thirty": *trir daśa parimāṇam eṣām tridaśāḥ*, but, as the scriptural evidence he adduces shows, there are of course thirty-three Gods (*trayastrīṁśad vai dehāḥ somapāḥ*). Much more plausible is the explanation offered by Jātarūpa ad *Amarakoṣa* 1.1.7: *bālyaya uvanaprauḍhatvākhyāḥ tisro daśā eṣām iti tridaśāḥ*, "Tridaśa-, are those who have [only] three stages of life, childhood, youth and maturity [but no old age]."

G 8.28 According to *Manusmṛti* 12.61 rebirth as a goldsmith is a punishment for the theft of gems, coral or pearls in a previous life.

G 8.29 A sentiment echoing *Manusmṛti* 9.292: *sarvakāntakapāpiṣṭham hemakāram tu pārthivāḥ/ pravartamānam anyāye chedayel lavaśāḥ kṣuraiḥ*, "The king shall have the dishonest goldsmith, the most evil thorn of all, cut into pieces with razors."

G 9.1 The con-men described in this section are what Manu calls "thorns" (*kāntaka*), cf. *Manusmṛti* 9.253–60. By removing these "thorns," and by protecting the subjects, kings reach heaven.

G 9.2 *Vaidya*: "physician" derived from *vidyā* (*vidyā asty asya añ*); and "belonging to the Veda" (*veda+añ*).

G 9.6 The sixteenth lunar asterism. The moon is here fancied as the lover of the lady Viśākhā, and the astrologer is a voyeur. **Wife:** The choice of the word *grhiṇī* for "wife," is appropriate (*padau-citya*) because Viśākhā is also a *grhiṇī*, e.g. a "lunar mansion," of the moon. In the *Darpadalana* too, Kshemendra portrays the astrologer as an idiot-savant, for despite his astral science he cannot even figure out who is continuously robbing him.

G 9.7 *Kanakārthin*: also "greedy for gold." The problem appears to be that transmutational experiments required some gold as a catalyst. See *Kathāsaritsāgara* III,161/2. Medhātithi on *Manusmṛti* 9.58b: "alchemists who pretend to change base metals into precious metals." Kalhaṇa recounts that the king Jalauka was

believed to have an alchemical substance which could transmute base metals into gold (*Rājataranginī* 1.110, also another account at 4.246–7).

G 9.9 **Bald:** Compare the story of the bald man and the hair-restorer at *Kathāsaritsāgara* V,83-4.

G 9.10 I have preferred the reading of *KedL* because the contrast between the bright eyes of the celestial damsels and the lecher's blindness appears to be original.

G 9.11 **Sky-flower:** In Sanskrit philosophical texts sky-flowers and rabbit's horns are usually given as standard examples of completely non-existent entities (*atyantābhāva*); one cannot even imagine them (*vikalpakajñāna*), that is, one can imagine cow's horns on a rabbit, or pond-lotuses in the sky, but not horn of a rabbit or a flower which grows in the sky.

9.11–12 Sorcery of this kind is taught already in the *Atharvaveda*. One of the earliest sources to give more detailed recipes of magical power-substances is the *Arthasāstra* 14.1–4. The efficacy of the magic Kshemendra is describing in these two verses depends entirely on the power-substances, mantras etc. are not required.

G 9.14 **Root:** Cf. *Manusmṛti* 9.290c. The rites involving the burying of magical roots are meant to subjugate a person. The lawbooks permit these rites if practised against a husband or relative. Kṣemendra also intends love-potions made with such roots, cf. *Samayamātrkā* 2.25, and especially *Daśavatāracarita* 8.509–513 on the diseases wives caused their husbands with such homemade concoctions.

G 9.17 In the divinatory practice of *prasenā* or *prasannā* an oracular apparition manifests in water, in a sword-blade, in a mirror, in the eye of a virgin, or in the thumb-nail smeared with oil, in the sun or moon etc. and there reveals the future or past events. The vision appears either to a mantra-adept, or to a girl or boy who has become possessed for the occasion.

G 9.18 In a story in the *Kathāsaritasāgara* (70.56–62) it is a high-born Kṣatriya boy who serves as the medium. Ksheméndra is probably insinuating that only a lowly spirit would possess a Ceta medium. On *nīcagraha*, “lowly possessing spirits” such as goblins, cf. *Abhinavabhāratī* 17.37 (those so-possessed speak vulgar Prakrit languages). *dhūpa*: a ball of incense paste, for most rituals preferably made of *yakṣakardama*, burned on coals in a censer (*dhūpapātra*).

G 9.19 The earliest reference to the famous “collyrium of Nagārjuna” (*nāgārjunavarti*) is provided by Vṛnda’s *Siddhayoga* 61.148–152 (repeated verbatim by Cakrapāṇi). He gives a recipe with 14 ingredients, including the expensive killed copper and blue vitriol.

G 9.20 Ksheméndra is here ridiculing the use of occult fumigants made with all sorts of weird and wonderful ingredients. That they should be peddled by “sons of *yakṣīs*” may intend that they are successful practitioners of rites to summon a *yakṣī*. At the first meeting the *yakṣī* is supposed to address the successful acolyte as: “*putra!*”, “my son!” Another vague connection I see is that the most popular fumigant is called *yakṣakardama*. Or, perhaps cf. *Arthaśāstra* 13–14 for spies masquerading as Nāgas, Rākṣasas, Varuṇa and various Gods.

G 9.21 A man without a son may “appoint” his daughter as a so-called *putrikā*. Her sons subsequently inherit all of her father’s wealth. If she dies without a son, her husband inherits. Cf. *Manusmṛti* 9.127–139.

G 9.22 **Reader of body-language:** *īngitavādin*. Cf. Kullūka to *Manusmṛti* 9.258d: *īkṣāṇikā hastarekhādyavalokanena śubhāśubhaphalakathanajīvināḥ*, “Physiognomists are people whose livelihood it is to descry auspicious and inauspicious fortunes by investigating the lines on the palms etc.” This was not only done with human beings but also with animals, chapters 91–92 of the *Bṛhatsaṃhitā* are devoted to auspicious and inauspicious marks of bovines and horses.

G 9.26 Cf. *Manusmṛti* 9.258b.

G 9.30 Cf. *Arthaśāstra* 2.1.7.11 for the difficulties of colonising virgin lands. Immigration by force or inducement is advocated.

G 9.34 The expression *abhinava/sṛṣṭim* echoes a famous benediction verse composed by Ābhinava-gupta, who taught Kṣemendra literature. Could this be intended as censure of his teacher?

G 9.39 This corresponds more or less to the *Kāmasūtra* (1.4.32) definition of the pimp.

G 9.40 **Commissioner:** See 1.90.

G 9.44 **Dream:** Kṣemendra is here by no means ridiculing the idea that deities may appear in dreams itself, rather just the exploitation of the faithful. Somendra records that Kṣemendra was encouraged in a dream by the Buddha to complete the *Avadānakalpalatā*. *Śārada*: *Adj.* meaning “shy” is attested only in lexicons.

G 9.52 **Rat:** Kṣemendra likes to introduce the image of rats when he describes treasures. In *Darpadalana* 2.36 the miser Nanda’s wife Mati points out that he stupidly starves himself taking only rice-water while rats carry off the jewels stored up in his treasury. The descriptive epithets shift their sense slightly when construed with the rat: “. . . whose snout and eyes always face downwards in case there might be something extra, who has an unclean body and nest, who appears in the pantry.”

G 9.58 In the *Dhuttakhāṇa* 5.79–110 the cheat Khaṇḍavaṇā uses just such a ploy to blackmail a rich banker to pay her off. With a recently deceased infant swaddled in layers of cloth she accosts her victim. When his servants throw her out she wails that they have murdered her baby. Alarmed that the uproar may reflect badly on him the banker gives her a gold earring to remove the dead child.

G 9.60 **Dressed in respectable finery:** Ksheméndra is perhaps referring to what Manu calls the Bhadrā swindlers. Cf. Kullūka to *Manusmṛti* 9.258d: *bhadrāḥ kalyāṇākāraprāचchannapāpā ye dhanagrāhiṇāḥ*, “Respectable [thieves] are those who steal wealth conceiling their evil and appearing respectable.”

G 9.64 This verse probably refers to the “extortionists” (*aupadhibika*) mentioned in *Manusmṛti* 9.258a. Kullūka glosses: *aupadhibikā bhayadarśanād ye dhanam upajīvanti*, “Extortionists’ are people who extort money by threats.”

G 9.69 **Cheat:** *vañcaka*. Medhātithi ad *Manusmṛti* 9.258b glosses: “Men who promise to transact business for others, and do not keep their word.”

G 9.70 Ksheméndra is fond of describing the failings of arrogant scholars. In the third chapter of his *Darpadalana* Ksheméndra portrays the career of Yavakṛita, the idiot son of the sage Bharadvāja. He performs penance and is rewarded with learning but then becomes an egomaniac and quarrelsome nuisance who irritates his own father by continuously babbling in difficult Sanskrit metres. Since his learning lacks “peace of mind” (*cetahśānti*) a tragedy ensues. *Malapatraka*: LAPANICH takes this as a synonym for *malapṛṣṭha*, “dust-jacket of a book.” We may add that this *malapatra* does seem to have been inscribed, perhaps with summaries of contents or the like. See, for instance *Narmamālā* 2.36a, where Kṣemendra is ridiculing the imbecile Maṭhadaiśīka who walks about with his *malapatra* which is there probably a kind of notebook or diary.

G 9.71 **Piercing initiation-guru:** A “piercing initiation” (*vedhadikṣā*) is in Shaiva Tantric literature presented as a high salvific act performed by a guru for a fortunate chosen few. The preceptor enters the initiate’s body and pierces various centres along the central channel of his subtle body. As Ksheméndra indicates, the initiate perceives signs, such as trembling, while this is taking place (cf. *Tantrāloka* 29.236–82). The context Ksheméndra describes appears to be much more humble: a low-life officiant does the rounds like a door-to-door salesman,

tricking his gullible clients into parting with their money by planting stooges to demonstrate the efficacy of his technique. SANDERSON has pointed out to me that the purpose of the *vedha* Ksheméndra describes is uncertain. Perhaps the guru comes to a house and performs a *vedhadikṣā* for the household, the stooge serving to show that it is the real thing and perhaps to set off a chain reaction in which the conned will believe that they too have been touched by the Goddess. Or perhaps he comes and offers to bless the household by performing a simple *pūjā* of the Goddess, the stooge's performance being the proof that he has succeeded in summoning her.

G 9.72 **Shakuni:** There are several mythical Śakunis who could be meant but I take this as a more concrete reference to that Śakuni who is known from the *Rājatarangiṇī* as the great-grandfather of the famous emperor Aśoka. LAPANICH, reading: *kāle śakunim smarāmi*, translates: “I can summon a bird at the right time.” This remains obscure to me. SCHMIDT believes the fraud to be boasting: “I know how to fly like a bird.”

10.2–6 The four aims of life (*puruṣārtha*).

G 10.6 The thirty-two arts are thus presented as thirty-two *kalās* of a long mantra with four *pādas* which the *mantrin* (<*vidyāvat*) manipulates in various ways (*krama, samasta*) for specific rewards.

G 10.7 A parallel to magical powers such as leaving the earth (*bhūmi-tyāga*), poetic power (*kavita*) etc. promised as *siddhis* for the perfection of various mantras.

G 10.14 Verses 14–38 make up a single sentence containing an elaborate “consequential metaphor” (*paramparitarūpaka*), cf. *Kāvyaprakāśa* 10.9. The structure of the sentence is: “In this world, it is renown, which is the Guru’s word among truths. . . knowledge among supreme illuminations, that is indispensable for all people.”

G 10.15 **Snares and black cobras:** I am assuming that Ksheméndra is here using a common epic metaphor, which EMENEAU (1960: 291–300) has shown to be a *pl. dvandva* compound, e.g. “snakes and bonds.”

G 10.21 **chandálas:** In Kāvya literature outcastes are portrayed as inherently cruel. Ksheméndra follows this convention unquestioningly. In a story in *Darpadalana* 1, Ksheméndra uses this prejudice to show that the arrogant and cruel Brahmin Tejonidhi was in fact the son of a Cāñdāla ( see especially *Darpadalana* 1.54–55). **Necromancer:** *māyāvin*, cf. *Kathāsaritsāgara* VI,35.

G 10.22 *Visarpa*, Erysipelas.

G 10.23 The eldest son performs the funeral rites.

G 10.31 **Kútaja** *Wrightia antidysenterica*, also known as Indrayava, “Indra’s grain,” the seeds of which are used as a vermifuge.

G 10.37 **Death in battle:** As Kṣemendra explains in *Darpadalana* 4.31, the fallen hero could expect to be welcomed into heaven by beautiful Apsarases such as Urvaśi.

M 4 A parody of the standard example of a **sylogetic inference** taught in Nyāya logic: the premise is smoke, the probandum is fire, the example is the kitchen, the conclusion is the presence of fire.

M 10 A **mantra-sorcerer** (*māntrika*) is an initiate into the cult of a mantra-deity who has achieved supernatural power (*siddhi*).

M 21b **Vachas-pati:** the teacher of the gods.

M 22b **Priests:** FILLIOZAT takes *devatopāsakāḥ* as “mediums.” I have translated as “priests” for that is closer to the literal sense: “worshippers of gods.”

M 26 **All:** These are the five departments of Āyurvedic medicine.

M 27 Cf. *Kalāvilāsa* 9.4.

M 29 FILLIOZAT translates differently: “*Quand le médecin soutire l’argent d’un malade qu’il visite depuis longtemps...*”.

M 39 This is probably not a general statement about poets glorifying love but rather a dig at the rhetoricians' theories which teach that the aesthetic sentiment of love is the most important in poetry (cf. *Dhvanyāloka* 2.7).

M 45 **Dhoranī:** sv. *Amarakośa* 2.7.1048 *dhoranā*.

M 62 **Children etc.:** Nīlakanṭha is here alluding to a Smṛti list which is a shorthand for all utterly unreliable persons.

M 77 An allusion to the scriptural teaching that any food one gives to a mendicant becomes in the next world a reward of food the size of Mt. Meru and any water one gives an ocean (See *Parāśarasmyti* 1.53).

M 81 **Departing:** or, reading *prasthāpyamānah*: “Sent away each day. . . .”

M 82 **Orthodox brahmin:** A śrotriya is a brahmin learned in the Veda.

M 83 **Ghaṭaka:** A *ghaṭaka* is an agent who predominantly arranges marriages, but Nīlakanṭha here seems to consider him a kind of pimp.

M 84 **Wood of the holy basil:** The Tulasī tree is sacred to Vaiṣṇavas who fashion rosaries from its wood.

M 85 **Vāhaṭa** or **Vāgbhaṭa** is the author of a compendium of *Materia medica*.

M 86 **Ekāsikā:** sitting alone or sitting in one place.

M 90 **Sadyahpratyaya:** “giving immediate proof of efficacy.”

M 97 **Hail to the horizon:** I assume Nīlakanṭha intends no more than: “I will flee,” but it may be a reference to the *mahāprasthāna*, the rite in which the elderly brahmin leaves his home and walks towards the Himālayas until he dies. FILLIOZAT translates: *Je salue la direction où ces quatre sont réunis*.

THREE SATIRES: NILA·KANTHA

M 98 **Chidra** means both 'bodily opening' and 'fault'.

## BIBLIOGRAPHY



## THE THREE SATIRES

*Adbhutasāgara of Nibśaṅkaśaṅkara Ballālasena*, ed. MURALIDHARA ŚĀRMA, Kāśī 1905.

*Aucityaviciāracarcā* ed. Kāvyamālā Guccha 1, Nirṇaya Sāgara Press, Bombay 1886.

*Kalāvilāsa* of Kṣemendra ed. PAṄDITA DURGĀPRASĀDA & KĀŚINĀTHA PĀNDURĀNGA PARAB, Kāvyamālā Part 1, Bombay 1886.

— *Kṣemendra: His Kalāvilāsa*, PRANEE LAPANICH, Pennsylvania dissertation, 1973.

— E.V.V. RĀGHAVĀCĀRYA & D.G. PADHYE 1961.

*Kāpphiṇābhyudaya. Śivasvāmin's Kāpphiṇābhyudaya or Exaltation of King Kapphiṇa*, ed. Gauri SHANKAR, with an appendix and revised romanized version of cantos 1–8 and 19 by M. HAHN, Delhi 1989.

*Dhūrtākhyāna Dhuttakhāṇa of Haribhadra*, ed. A.N. UPĀDHYE, Singhī Jain Series 19, Bombay 1944.

*Deśopadeśa* of Kṣemendra, ed. MADHUSŪDANA KAULA ŚĀSTRĪ, KSTS 40, Śrīnagara & Poona 1923.

*Narmamālā* of Kṣemendra, ed. MADHUSŪDANA KAULA ŚĀSTRĪ, KSTS 40, Śrīnagara & Poona 1923.

*Nirṇayasindhuḥ* of Kamalākara Bhaṭṭa, ed. KRṢNAMBHAṬṭA NENE, GOPĀLAŚĀSTRĪ, Caukhambā Saṃskṛta granthamālā 265, Banārasa, 1930.

*Bhāratamañjarī* ed. M.M. PĀNDIT ŚIVADATTA & KĀŚINĀTH PĀNDURANG PARAB, Kāvyamālā no. 64, Reprint Delhi 1984.

*Manusmṛti with the Manubhāṣya commentary of Medātitthi*, ed. GANGĀNĀTHA JHĀ, Bibliotheca Indica no. 256, 2 vols., RASB, Calcutta 1932 & 1939.

— *with the Manvarthamuktāvalī commentary of Kullūkabhaṭṭa*, ed. J.L. ŚĀSTRĪ, New Delhi reprinted 1990.

*Mahābhārata* ed. V. SUKTHANKAR with the cooperation of S.K. BELVALKAR, A.B. GAJENDRAGADKAR, V. KANE, R.D. KARMARKAR, P.L.

## BIBLIOGRAPHY

VAIDYA, S. WINTERNITZ, R. ZIMMERMAN ETC., 19 VOLS., BORI, POONA 1927-59.

*Rājataranginī of Kalhaṇa*, ed. VISHVA BANDHU in collaboration with BHĪMA Dev, K.S. RĀMASWĀMI SĀSTRĪ and S. BHĀSKARAN NAIR, part 1 (taraṅga-s 1-7), Woolner Indological Series No. 5, VVRI, Hoshiarpur 1963; part 2 (taraṅga 8), Woolner Indological Series No. 6, VVRI, Hoshiarpur 1965.

*Samayamātrikā* ed. M.M. PĀNDIT ŚIVADATTA & KĀŚINĀTH PĀNDURANG PARAB, Kāvyamālā no. 10, Bombay 1925.

*Siddhayoga of Vṛnda, Vṛndamādhavāparanāmā Siddhayogaḥ*, ed. HANUMANTA SĀSTRĪ, Ānandāśramasamskṛtagranthāvalī 27, Punyākhyapattane (Poona) 1894.

*Subhāṣitahārāvalī of Harikavi (Bhānubhatta)*, ed. JAGANNĀTHA PĀTHAKA, Gaṅgānātha Jhā Kendriya Samskṛtavidyāpīṭham, Text Series No. 19, Allahabad 1984.

*Sūktimuktāvalī of Bhagadatta Jālhaṇa*, ed. E. KRISHNAMACHARYA, Gaekwad's Oriental Series 82, Baroda 1938.

*Bāṇa's Harṣacarita* ed. P.V. KANE, Bombay 1918.

## SECONDARY LITERATURE

M.B. EMENEAU *Nāgapāśa, nāgabandha, sarpabandha and related words*, Bulletin of the Deccan College Research Institute 20.1-4, Poona 1960, pp. 291-300.

— *Barkcloth in India— Sanskrit Valkala*, JAOS 82.1, 1962, pp. 167-170.

M. HARA *Tapo-dhana*, Acta Asiatica 19, 1970, pp. 58-76.

S. LIENHARD *Kanyākandukakrīḍā—Ballspiel junger Damen*, Zur Entwicklung eines Motivs der klassischen Sanskrit-Dichtung, Nachrichten von der Akademie der Wissenschaften in Göttingen. Philologisch-Historische Klasse ; Jahrg. 1999, Nr. 8, Göttingen 1999.

VICTOR H. MAIR & TSU-LIN MEI Sanskrit and Recent Style Poetry, *Harvard Journal of Asiatic Studies*, Vol. 51, no. 2, 1991, pp. 382-3.

J.J. MEYER *Kṣemendra's Samayamātrikā*, Altindische Schelmenbücher 1, Leipzig 1903.

### THE THREE SATIRES

B. MOOKERJI *Rasa-jala-nidhi*; or, Ocean of Indian Chemistry & Alchemy, Calcutta 1926.

PRAFULLA CHANDRA RAY *A history of Hindu Chemistry from the Earliest Times to the Middle of the 16th Century A.D.*, 2 Vols., Calcutta 1904-9.

E.V.V. RĀGHAVĀCĀRYA & D.G. PADHYE *Minor Works of Kṣemendra*, Hyderabad 1961.

L. STERNBACH *Unknown verses attributed to Kṣemendra*, Akhila Bharatiya Sanskrit Parishad, Lucknow 1979.

— *Gāṇikā-Vṛtta-Saṃgrahah or Texts on Courtezans in Classical Sanskrit*, Vishveshwaranand Indological Series No. 4, Hoshiarpur 1953.

SŪRYAKĀNTA *Kṣemendra Studies*, Poona 1954.

A. VENKATASUBBIAH & E. MÜLLER *The Kalās*, JRAS 1914, pp. 355-367.

P.C. DANDIYA & Y.M. CHOPRA *CNS-active drugs from plants indigenous to India*, Department of Pharmacology, S. M. S. Medical College, Jaipur, Ind. J. Pharmac. 1970, 2 (3), 67-90.



## INDEX

## THE THREE SATIRES

*Sanskrit words are given according to the accented CSL pronunciation aid in the English alphabetical order. They are followed by the conventional diacritics in brackets.*

Abhínava·gupta, 17, 370  
ablutions, 219  
absurdities, 109  
accountants, 360  
accusation, 141  
actors, 127, 337  
Adámbha, 352  
Adhárma, 350  
adulation  
    fervent, 221  
adversary, 321  
affairs, 335  
*Agástya (Agastya)*, 121, 267  
alchemist, 275  
alkaline salt, 261, 366  
alms, 353  
almsfood, 335  
aloofness, 113  
amulets, 277  
amusement-terraces, 177  
Anánta, 23, 344, 363  
*Anantaguna*, 360  
*Ananigalekhā*, 357  
Anjana  
    elephant of the West, 345  
*Añjanāndri*  
    Mountain of Antimony, 345  
anklets, 95  
antelope, 119  
Apsaras, 373  
archery, 24  
*Ardhakṣirā*, 348  
*Arghagharghātikā*, 360  
arguments, 321  
armbands, 249  
army, 201  
arrogance, 121, 309  
arrow, 245  
artificial color, 263  
artisan, 171  
arts  
    virtuous, 305  
as white as ash, 117  
ascending node, 361  
ascetics, 173, 321  
    false, 348  
    female skull-bearing, 105, 347  
hypocritical, 348  
*Kāpālika*, 346  
matted-hair, 117  
    stupor of, 231  
ash, 337  
*Ashvins (Asvins)*, 237  
assault  
    violent, 233  
assay, 259  
asterism, 367  
astrologer, 127, 173, 239, 273, 323,  
    325, 367, 368  
astrology, 24, 327  
astronomy, 24  
Ashóka, *Aśoka*, 372  
*ātmajñāna*, 24  
atom, 155

## INDEX

audacity, 299  
 audience  
     hall, 95  
     with the king, 25  
 aura, 103  
 austerity, 337  
 authorities, 125  
 avarice, 151, 327  
 backbiting, 285  
 balance, 261  
 balance-stones, 261  
*Balarāma*, 363  
 bald men, 275  
 Baldissera, 24, 360  
 Bali, 352  
 Balkh, 125  
 ball, 143  
 bandits, 269  
 barbarity, 327  
 bard, 247  
 bark, 127  
 bath  
     ritual, 349  
 battle, 315, 373  
 beard  
     trimmed, 109  
 beatitude, 313  
 bee-swarms, 163  
 bees, 327  
     female, 97  
 beeswax, 261  
 beggar-monk, 359  
 beggars, 333  
 begging-bowl, 347  
 behavior  
     bizarre, 323  
 Bengal, 125  
 betel-nut, 187, 327, 333  
*Bhadrā*, 371  
*Bhagī-rathi* (*Bhāgīrathī*), 346  
 Bháirava, 347  
*Bharadvāja*, 371  
 Bhárata, 24, 364  
*Bhava-bhuti* (*Bhavabhūti*), 24  
 Bhrigu (*Bhrigu*), 121, 151, 351, 355  
 Biography of *Kumārajīva*, 25  
 birchbark  
     banner of, 211  
     worthless bundles of, 297  
 bird, 103, 107, 127, 185, 352, 372  
     fledgling, 99  
 bites, 163  
 black cobra, 309  
 blanket, 245  
 blindness, 97, 368  
 bliss, 339  
 blood, 165  
 Bloomfield, 345  
 blue vitriol, 369  
 boasting, 299  
 body  
     abandoning of, 223  
     neglect of own, 231  
     shriveled, 115  
 bone, 157, 225  
     human, 347  
 bone-sections, 105  
 books, 135  
 boots, 109  
 bossy matron, 167  
 bowls, 261  
 boyhood-friend, 143  
 bracelet, 189

## THE THREE SATIRES

Brahma (*Brahmā*), 117, 119, 121, 123, 299, 344, 350, 351, 362

Brahman, 327, 337

brahmany duck, 346

brahmin, 147, 251, 350, 359

    orthodox, 337

brazeness, 97

breasts, 239

breezes, 93

bribery, 215

Brihas-pati (*Brhaspati*), 97, 345

Bringer of the End, 213

brothel, 197, 287

brother

    uterine, 117

brother-in-law, 329

Buddha, 22, 353

Buddhist, 25

bull

    country, 297

    of Yama, 211

burden, 149

bureaucrats, 360

burning ground, 315

buzzing twangs, 247

*Cakrapāni*, 369

calumny, 141

Candanana, 353

Chandra-gupta (*Candragupta*), 95

canopy, 179

caravan, 175, 245, 297

caravan-harlot, 299

caravan-leader, 95, 105

caravan-master, 99

cart, 245, 297

*Cārvāka*, 345

caste, 333

cats

    smugness peculiar to, 109

cattle, 349

cavern, 155

*Cāṇakya*, 24

celebrities, 323

celestial, 277

censure

    eternal, 323

central channel, 372

ceremonies

    Buddhist, 25

    unabridged, 111

*Ceta*, 369

chaff, 333

chains, 163

chalice, 95

champions, 239

chandála (*cāṇḍāla*), 311, 350, 353, 373

chaplet, 219

character

    depraved, 197

charity, 333

charlatan, 111

chátaka (*cātaka*), 37

chattering, 99

cheeks, 239

chemistry, 24

child, 329

children, 329, 331, 333

Chinese, 21

Chyávana (*Cyavana*), 237

claws, 267

clay

## INDEX

smearing with, 109  
 clothing, 327  
 cloud of doom, 49  
 clouds, 197  
 cobras, 135, 353  
 coin, 333  
     counterfeit, 299  
 colic, 229, 362  
 collyrium, 279, 369  
 commissioner, 171, 127  
     abstemious, 287  
 commotion, 321  
 compass points, 103, 346  
 complexion  
     ashen, 99  
 con-man, 297  
 condemnation, 153, 331  
 congregations, 171  
 connoisseur, 18  
 consecration, 311  
     liberating, 363  
 consumption  
     hundred forms of, 315  
 contamination, 233  
 contemplation  
     exalted, 117  
 convalescence, 325  
 copper, 261, 263  
 coquetry, 169  
 coral, 367  
 corpse, 187, 189, 358  
 costume  
     religious, 337  
 counsellors, 147  
 counterweights, 365  
 courtesan, 169, 199  
     the virtues of, 201  
 cow, 235  
 Cow-ear, 335  
 Cowardice, 327  
 cowrie, 135, 353  
 coyness, 167  
 Creator, 119, 339  
 creatures, 127  
 cremation ground, 201  
 crest  
     lofty, 115  
 crest-moon, 219  
 criminal, 358  
 crookedness, 225  
 crucible, 261  
 crystal mirror, 103  
 currents, 193  
 curse, 269  
 cymbal crashes, 247  
*daitya*, 145, 147, 155, 355  
 Dambha, 117, 119, 121, 123, 125,  
     127, 129, 347, 350, 351  
 Dambhódbhava, 107, 347  
     arrogant and quarrelsome e-  
         mperor, 347  
 damsels  
     doe-eyed, 97  
*darbha*, 337  
 dark age, 141  
 darkness, 97  
 Darkness  
     paramour of twilight, 101  
*Dattakalaśi*, 362  
 daughter, 175, 323, 329  
     appointed, 175, 369  
     cause of grief, 313  
 day-labourer, 281

## THE THREE SATIRES

- day-lotus, 245
- day-maker, 101
- death, 155, 157, 311, 315, 329, 333, 353, 357, 361
- fang of, 225
- deceit
- pillar of, 107
- deceiver, 129, 299, 305
- deer
- innocent, 105
- delirium, 333
- of erudition, 233
- delusion, 107
- demon, 333, 335, 358
- demoness, 173s, 165
- demonically possessed, 331
- demons, 253
- denouncers, 331
- dependents, 333
- deposit, 133, 135, 137, 141, 267, 297, 354
- deranged, 331
- derision, 321
- deserts, 49
- desire, 327
- despair, 153
- destitution, 331
- devotion
- befuddlement of, 231
- Dhana-datta, 175
- dhanurveda*, 24
- Dhanvantari, 349
- dharma, 343
- dhātuvāda*, 24
- diagnostic, 325
- diamond, 165
- dice, 249
- dice-tricks, 281
- diet
- meager, 325
- disaster
- future, 335
- disciples, 105
- discord
- age of, 175
- disease, 325, 329
- chronic, 325
- disharmony, 255
- dishonesty, 327
- disputation, 299
- disrepute, 315
- ditch millet, 333
- Diti*, 113
- Div*, 183
- divine eye, 267
- doctors, 325
- greedy for money, 325
- document
- forged, 295
- documentation
- legal, 215
- does, 95
- dog, 363, 367
- dog's milk, 353
- dog-cooker, 235, 363
- dog-flesh
- theft of, 350
- Dohāti*, 357
- dominion, 255
- donor, 337
- doom, 335
- door-to-door, 372
- double-talk, 265

## INDEX

dramaturgy, 24  
dreams  
  interpreters of, 323  
drinking, 171  
drugs, 273  
drunkard, 235  
dumb, 167, 187  
dust-jacket, 371  
dustbin, 167  
Dwarf-incarnation, 129  
*dyūta*, 24  
ear, 335, 339  
earrings, 313  
earth, 49, 323  
ecstasy, 103  
egoism, 331  
elders, 251  
elephant, 163, 327  
  wilderness, 313  
elephant-driver, 197  
elephant-lore, 24  
elephant-skin, 365  
emaciated, 275  
embellishment, 299  
embezzlers, 353  
emperor, 311  
  ideal, 345  
empowerment, 107  
emptiness  
  an obstacle, 233  
enemy, 115, 155, 331  
eon  
  end of, 267  
epic literature, 24  
epidemic, 365  
epidemics, 325  
epilepsy, 333  
equestrian science, 24  
erosion, 267  
erudition, 321, 327  
eulogy, 25  
evil sorcery, 237  
exile, 339  
experiments  
  failed, 275  
  transmutational, 368  
extortionist, 297, 371  
eye-brows, 163  
eye-salve, 277  
eyes, 95, 109, 117, 119, 137, 141,  
  169, 175, 177, 179, 181, 185,  
  187, 193, 195, 223, 229, 231,  
  233, 275, 293, 362, 370  
  sleepy, 195  
  third, 93, 344  
fabrication, 281  
fair-weather friends, 103  
faith, 321  
fallacies, 199  
falsehood, 141  
fame, 151, 155, 356  
  craving for, 113  
fangs, 237, 329  
farce, 287  
fast, 335  
  month-long, 289  
father, 315, 323  
father-in-law, 175, 187, 329  
fawn-eyed girls, 103  
fear, 325  
fever, 348  
fiasco, 323  
fiddles, 365

## THE THREE SATIRES

fields, 49  
filaments, 103  
finery, 295  
fire, 149, 155, 157, 185, 263, 265,  
    279, 311, 331, 344, 356, 373  
    of cow-dung, 263  
    sacrificial, 358  
    submarine, 115, 283  
fire fixation, 356  
firmament  
    courtyard of the, 101  
fish, 107, 249, 273  
fishermen, 273  
fist, 329  
fixation, 157  
flamingo, 103  
flash  
    momentary, 105  
flattery, 331  
flies, 263  
flowers, 119, 187, 219  
flute ornamentals, 247  
fools, 321  
    assembly of, 313  
foot-stool, 105  
fords  
    sacred, 167  
forehead-mark  
    white, 103  
forehead-ornament, 167  
foreign land  
    prosperous, 297  
formula  
    magical, 217  
fortune, 99, 331  
Fortune-tellers, 323  
fountains, 95  
four-faced, 299  
fragrance, 187  
friendship, 315  
frog-fat, 277  
fumes, 153  
fumigant, 279, 369  
    occult, 369  
*gajalakṣaṇa*, 24  
Gálava (*Gálava*), 121, 351  
gambler, 99, 217, 221, 281  
gambling, 24, 171  
Ganges, 219, 223, 297, 346, 347  
gardens, 313  
garland-metaphor, 346  
garlic  
    stench of, 333  
garments, 181, 329  
Gauri, 157  
gemology, 24  
gems, 313, 367  
    set in the anklets of prostitutes, 97  
gentlemen-thieves, 295  
gestures  
    flirting, 167  
*ghaṭaka*, 374  
gift  
    priceless, 95  
girl, 279  
    artless, 167  
glee, 297  
gloom, 101  
gluttons, 329  
gnat, 327  
goad, 163  
goat

## INDEX

- lucky, 297
- goblin-spawned, 245
- goblins, 313, 369
- God, 137, 143, 145, 147, 149, 155, 157, 344
  - devotion to, 315
  - of death, 295, 354
  - of love, 93, 103, 175, 177, 185, 291, 344
  - of wealth, 145, 175, 253, 359
- Goddess, 157, 251, 289, 355, 372
  - of fortune, 107
- Gods, 111, 113, 143, 337 s, 345, 352, 369
- gold, 97, 137, 139, 197, 215, 235, 249, 259, 261, 265, 299, 363, 366–368
  - liquid, 261
- gold-dust, 261, 267, 269, 366
- gold-maker, 275
- gold-ore, 267
- gold-plating, 275
- gold-robbers, 269
- golden ornaments
  - hollow, 297
- goldsmiths, 127, 259, 265, 267, 269, 365–367
- goose, 123
- gossip, 171
- governors, 127
- grammar, 24
- grammarian, 362
- granary
  - of wheat, 209
- grass, 119
  - sacrificial, 173
- greed, 283
- grief, 297
- grimaces, 119
- grove, 185, 189
- gruel, 249
- guardian, 335
- guest, 335
- guiding principles, 315
- guile, 95
- Guna-yashas (*Gunayaśas*), 197
- gurgling noises, 247
- guru, 217, 221, 301
  - dead, 337
- gymnastics, 163
- gyrations, 247
- hair, 339
  - sprouting, 275
  - trimmed, 109
- hair-restorer, 368
- half-light, 101
- hand-control
  - slack, 99
- happy realms, 309
- Hara, 199
- Hara-gupta, 141
- Hari, 199
- Harmony, 313
- having-a-hundred-sacrifices, 253
- head
  - severed, 361
- health, 325
- health-tonic, 315
- heart, 331
  - of guile, 99
- heart-essence
  - extremely crooked, 105

## THE THREE SATIRES

- hell, 329
- chasms of, 277
- hema-valli (*hemavalli*), 111
- herbs
  - apotropaic, 348
- hero, 373
- heron
  - smugness of, 109
- high-mindedness, 151
- Hiránya-gupta (*Hiranya-gupta*), 95
- hirelings, 327
- hoe, 119
- hole, 265, 269
- holy basil, 337
- honesty, 327
- hooded, 117
- hope, 325
- hopes, 147
- horizon-mountain
  - Western, 101
- horse, 327
  - dung of a black, 277
- horseman, 197
- hospitality, 95, 335
- house-holder, 329
- Hui-chiao, 25
- hum (*hum*), 117
- humors, 362
  - morbid disorder of, 362
- hundredfold-piercing, 275
- hunter, 185
- hunting, 313
- husband, 329
  - dim, 167
- hypochondriacs, 325
- hypocrisy, 337
- hypocrites, 337
- icons, 173
- idiot-savant, 368
- idol, 281
- ignorance, 323, 339
- illumination, 305
- illusion, 117
- imbecile fixation, 231
- immortality
  - nectar of, 349
- impatience, 263
- impostors, 297
- in-laws, 329
- incense, 219, 279, 369
- India, 25
- indicator, 261
- indistinct syllables, 167
- Indra, 237, 251, 253, 277
  - Indrajāla*, 24
- Infancy, 97
- infatuation, 163
- informers, 333
- ingrate, 149
- inheritors, 331
- initiate, 363
- initiates, 127
- initiations, 173
  - minor, 277
- integrity, 307
- intellect, 321
- Intoxication, 229
- iron, 263
  - lump of, 221
- island
  - foreign, 175
- Jamadagni (*Jamadagni*), 121, 351

## INDEX

Jambha, 113  
*japākusuma*, 343  
 jealousy, 315, 339  
 jewel-lamp, 311  
 jewelled floors, 93  
 jewellery, 329  
 jewels, 197, 370  
 joke, 287, 295  
 jugglers, 127, 255  
 Jupiter, 97  
*jyautiṣa*, 24  
*Kalaśa*, 23  
 Kálhana (*Kalhana*), 17, 353, 354, 357, 368  
 Kali, 213, 329, 339  
 Kamaladhruvā, 363  
 Kándali (*Kandali*), 105  
 Kane, 353  
*Kāpālika*, 346, 347  
 Kashmir, 125  
*Kauliki* language, 363  
 Kaustubha jewel, 344  
 Kautsa, 121, 351  
*Kauṭilya*, 353, 360  
 kettle-drums, 245  
 khádira (*khadira*), 45  
*Khaṇkha*, 357  
 killed copper, 369  
 kind words, 309  
 kindness, 325, 339  
 king, 23, 109, 143, 181, 189, 195, 197, 199, 201, 203, 323, 331, 333, 355  
     praise of, 321  
 kingship, 331  
 kinsfolk, 173  
     kinsman, 145  
     kisses, 358  
     kitchen, 373  
     knee-caps, 121  
     knife  
         poisoned, 295  
     knots  
         auspicious, 348  
     knowledge  
         appearance of, 321  
     Kroraina Prakrit, 355  
     Ksheméndra, 17–19, 23, 129, 159, 189, 205, 225, 241, 255, 269, 301, 317, 344, 346–363, 365, 366, 368–373  
     Kubéra, 147, 355  
     *Kulluka*, 370, 371  
     Kumára-jiva, 21  
     *Kumudadhruvā*, 363  
     *Kumudikā*, 360  
     Kunda, 147, 355  
     Kunjunni Raja, 24  
     kusha (*kuṣa*), 119  
     kútaja, 313  
     lac, 265  
     lack of judgment, 327  
     lackeys, 339  
     Lakshmi (*Lakṣmī*), 41, 95, 201, 251, 255, 289, 355  
     Lakshmi-verse, 255  
     *lakṣaṇā*, 343  
     lameness  
         treatment of, 215  
     Lapanich, 18, 21, 23, 345, 357, 361, 371, 372  
     larceny, 215  
     lattice-window, 141

## THE THREE SATIRES

laughter, 263  
Laukika, 22  
Law, 149, 339  
lawbook, 368  
learned, 331  
led, 261  
leprosy, 333  
liberation, 305, 349  
libertines, 103  
Lienhard, 345  
life  
    length of, 323  
    stages of, 345  
light-rays, 105  
lilies, 103  
lineage, 203  
    noble, 175  
lips  
    animated with muttered prayers, III  
    boundary of, 99  
liquor, 235, 347  
litigation, 355  
locks  
    matted, 109  
locusts, 255  
logic, 24  
loin-cloth, 337  
Lord of the spirits, 217  
lotus, 103  
    of enjoyment, 97  
lotus-lips, 183  
lotus-pond, 101  
love, 97  
    tragic, 346  
love-enchantment, 277  
love-play, 93, 273  
love-potion, 368  
love-sport, 249  
lover, 101, 167  
Lucky-ear, 335  
lunar crescent, 105  
machinations, 193  
Mágadha (*Mágadha*), 223, 365  
magic, 368  
    divinatory, 279  
magical art, 307  
magnanimity, 145  
magnetic layer, 263  
magnetically static, 261  
Mahajan, 22  
Maha-kala  
    God who grants boons, 217  
*Mallinātha*, 344  
man  
    jealous old, 171  
Mandákini (*Mandákini*), 103, 346  
manes, 347  
mansion, 99, 141  
    jewelled, 105  
mantra-adept, 369  
mantra-deity, 373  
mantra-regents, 253  
mantra-sorcerer, 321, 323, 325  
mantras, 175, 279, 331, 335, 337, 368  
    power of, 107  
*māntrika*, 373  
Manu, 351, 371  
marriage, 175, 374  
marrow-fat, 157  
*Mataṅga*, 363, 364

## INDEX

materialists, 345  
maternal uncles, 329  
Mati, 352, 370  
matrimony  
    unbefitting, 255  
Maya (*Māyā*), 117, 165, 211  
    twin of, 350  
meal, 323, 327  
meat, 245, 347  
*Medhātithi*, 371  
medicament, 331  
medicine, 24, 325, 327  
    Ayurvedic, 373  
meditation, 173  
    exalted, 113  
medium, 369  
meeting, 321  
Mekala, 365  
men of refined taste, 95  
mendicant  
    naked, 197  
mercenaries, 127  
merchant, 127, 141  
    deaf or dumb, 299  
mercury, 261, 275, 366, 367  
merit, 145, 203, 235  
Meru, 267  
metallurgy, 24  
metaphor, 345, 355, 361, 364, 372,  
    373  
Meyer, 349  
midnight, 183  
milk, 329  
milk-ocean, 352  
Milky Way, 346  
mimes, 255  
mind  
    volatile, 177  
minister, 348  
minium  
    red, 101  
minstrels, 255  
miracles, 231  
mirror  
    crystal, 153  
    image, 235  
misadventures  
    chain of, 97  
misdeeds, 335  
miser, 335  
misery, 249  
*Mitrasena*, 348  
mockery, 331  
modes  
    musical, 171  
modesty, 321  
money, 141, 143, 145, 147, 153, 157,  
    197, 323, 339  
money-lender, 329, 331  
monks, 173  
    Buddhist, 195  
mood, 235  
moon, 103, 105, 135, 181, 183, 185,  
    187, 201, 237, 273, 317, 346,  
    361, 367–369  
    phase of, 209  
moon-crested, 223  
moon-disk, 167  
moon-faced, 93  
moonless night, 209  
moonlight, 95, 105  
morals, 177  
mosquito-bones, 275

## THE THREE SATIRES

- moth, 93
- mother, 315, 323, 329
- mother-in-law, 329
- mound
  - funeral, 115
- Mountain of Antimony, 345
- mouth-lotus, 187, 309
- Mrityuñ-jaya (*Mrtyuñjaya*), 331
- Mt. Meru, 267
- Mt. Meru, 335
- Mukúnda, 147, 355
- Mula-deva (*Mūladeva*), 95, 99, 105, 317, 345
- murder, 315
- music, 25
- musk-incense, 187
- Myrobalan fruit, 301
- Nāga*, 369
- Nagárjuna (*Nāgárjuna*), 279, 369
- nails
  - trimmed, 109
- naked, 275
- Nanda, 353, 370
- Nandī*, 351
- Nara, 347
- Nárada (*Nárada*), 121, 251
- Nárāyaṇa*, 347
- narrative, 18
- neck, 119, 351
- necromancer, 311
- nectar-elixir, 219
- nectar-shower, 313
- nephews, 329
- nets
  - train of, 273
- night, 317
- night-lilies, 103, 183
- night-lily-teeth, 183
- night-maker, 103
- night-stalker, 175, 267
- Nirvāṇa*, 362
- noose, 185, 295, 329
- nose, 187, 189
  - bitten off, 187
- nun, 281
- nurse, 348
- Nyāya*, 373
- nymphs, 95
- object, 335
- observances
  - religious, 335
- ocean, 125, 193, 283, 317, 374
  - churning of, 344
  - of milk, 344
  - of nectar, 95
- offence, 141
- offerings, 219
  - funerary, 239
- oil, 369
- Old Persian, 361
- Olivelle, 359
- omen, 335
- omniscient, 299
- orbit, 361
- ornaments, 181
- outcaste, 169, 346
- overflow, 249
- Padma, 147, 355
- palace, 175, 317
- palmist, 277
- paradise-world, 119
- paralysis, 107, 239

## INDEX

parasites, 245  
parasol-bearer, 117  
parents, 329  
parody, 345, 373  
particles, 123  
Pathology, 325  
patient, 273, 325  
patronage, 249  
pauper, 221, 335  
*Pautava*, 365  
payment, 325  
peace of mind, 371  
peace-negotiations, 331  
peacock-cloak, 101  
peacocks, 95, 163, 239  
pearls, 93, 367  
penance, 125, 350  
penance-hut  
    earthen, 115  
perfidy, 223  
performer, 171  
perspiration, 93  
petty officials, 239  
phlegm, 347  
physicians, 127, 173, 237, 239, 273,  
    325  
physiognomy, 24, 279  
piercing-initiation, 299  
pieties  
    false, 109  
pilgrimage  
    places of, 223  
    to the river Ganges, 297  
pimp, 287, 337, 374  
pit, 105  
planets, 173, 273  
plank, 119  
pleasures, 163, 305  
plow, 327  
poet, 337  
poetic composition, 327  
poets, 327  
poison, 287, 311, 339  
poisoner, 269  
politics, 24  
pomposity, 229  
pond, 245  
possession, 352  
    demonic, 195  
pot  
    copper, 275  
poverty, 327, 329, 331, 339  
power, 307  
power-substances, 368  
*Praja-pati (Prajāpati)*, 123  
Prakrit, 369  
prattle, 327  
prayer, 111, 119, 335  
prediction, 323  
pregnancy, 323  
priests, 325  
prison, 203  
probandum, 373  
procurers, 255  
profession, 223  
prosperity, 331  
prostitute, 281, 311, 348, 359  
prudence, 315  
pun, 356  
punishment, 339  
puns, 19  
pupils, 317  
purity

## THE THREE SATIRES

- inordinate, 291
- sanctimoniousness of, 115
- puruṣalakṣaṇa*, 24
- pyre
  - funeral, 201
- quack, 275
- quarrel, 299, 329
- quicksilver, 261
- rabbit's horn, 368
- Raghu, 351
- rags, 139
- rain, 49
- rainbows, 95
- rakes, 239
- rākṣasa*, 369
- Rāmayaśas*, 23
- rashes, 311
- rat, 267
- ratnaparīkṣā*, 24
- rats, 269, 329, 370
- rattle-drums, 247
- Ravi, 183
- ray, 103, 105, 183, 185, 317, 346
- razor weapons, 315
- red-banded, 117
- red-robe, 117
- regicidal, 245
- rejuvenator, 275
- relatives, 115
- religion, 221, 311, 337, 339, 352
- religious hypocrisy, 347
- remains
  - cremated, 297
- remedy, 331
- reprobates, 327
- reputation, 321
- resourcelessness, 321
- retribution, 187
- revolving ornamentalations, 247
- reward, 333
- rhetoricians, 374
- rhyme, 25
- rice, 327
- rice-water, 370
- rich, 331
- ritual, 311, 339
- ritual bath
  - hardship of in mid-winter, 111
- ritual purity, 109
- ritual-ring, 119
- rituals, 323
- river, 337
  - celestial, 103
- robe, 111, 139, 185, 297
- rock-crystal, 169
- root-mantra, 277
- roots, 368
  - magical, 277, 368
- rosary, 119, 169, 337, 374
- rosary-veil, 337
- royal menials, 289
- rubbish
  - household, 167
- rudrāksha (*rudrāksa*), 119, 337
- ruin, 339
- rut-fluid, 163, 245
- sacrifices, 173, 253, 335
- Sadāśiva*, 352
- sages, 121, 267
- salvation, 327
- Sāmbavatī*
  - the courtesan, 360
- Samūdra-datta (*Samudradatta*),

## INDEX

175, 177, 181, 187, 189  
 sanctimoniousness, 107  
 sanctuaries, 267  
 sandalwood, 313  
 Sanderson, 372  
*Sandhyā*, 346  
 Sanskrit, 21  
*Satyavān*, 357  
*Sávitri* (*Sávitri*), 171, 357  
 Schmidt, 361, 372  
 science, 321, 333, 349, 356  
     astral, 368  
     of love, 277  
 scorching-rayed, 101  
 scorpion, 339  
 scratches, 163  
 scratching, 263  
 scribe, 209, 211, 213, 215, 223, 225,  
     360, 361  
 scripture, 25  
 sea  
     edge of, 323  
 seal, 261, 295  
 secret arts, 265  
 seeker, 321  
 seer, 239  
 self-abasement, 313  
 self-importance, 233  
 self-indulgence, 229  
 self-knowledge, 24  
 self-poisoning, 366  
 self-realisation, 231  
 self-respect, 311  
 self-restraint, 229  
 semen, 157  
 sensory objects, 231  
 serpent, 93, 139, 169, 233, 350,  
     352, 353  
     gaping, 117  
 servants, 127  
 shábara (*śabara*), 101  
 Shákuni (*Śakuni*), 301  
 shame, 147  
 shamelessness, 321  
 Shankha (*Śaṅkha*), 147  
 Shashin (*Śaśin*), 105  
 shelldrake, 346  
 Shesha (*Śesa*), 93  
 Shiva (*Śiva*), 93, 149, 153, 155, 157,  
     217, 223, 327, 339, 356  
 shoes  
     clattering, 173  
 shoots, 95  
 Shri (*Śrī*), 93  
 Shri-párvata (*Śrīparvata*), 301  
 Shukra (*Śukra*), 143, 147, 149, 155,  
     157, 356  
*siddhi*, 373  
 side glances, 119  
 side-kick, 279  
 signal, 219  
 simile  
     mountain-elephant, 345  
 sin, 155  
 singers, 127  
 sister, 329  
 skill in flattery, 327  
 skull-bowl, 105  
 skulls, 105, 219, 223, 347  
     chaplet of, 223  
 sky, 233  
 sky-flower, 275, 368  
 sky-goer, 275

## THE THREE SATIRES

- sky-going, 361
- slabs
  - of diamond, 165
  - stone, 293
- slander, 339
- slave, 201
- smile, 123
  - bright, 223
  - wide, 317
- smoke, 269, 279
- smugness, 347
- smugness of cats, 109
- snake, 213
- snakes and bonds, 373
- snares, 165
- Snátaka (*Snátaka*), 115, 349
  - sanctimoniousness of, 113
- sneering, 229
- social functions, 173
- Soma, 237
- Soma-deva, 360
- son, 95, 97, 99, 105, 113, 123, 141, 143, 145, 153, 175, 311, 323, 350, 351, 369
  - bad, 311
  - birth of, 311
  - eldest, 373
  - of a slave, 251
  - of Dambha, 117
- son-in-law, 329
- songs, 171, 255, 363
- sorcerers, 275
- sorcery, 24, 147, 165, 327
- South-easterners, 125
- sovereigns of mantra, 365
- Sovereignty, 311
- sparks, 263
- speech, 125, 327
- sphatika*, 343
- spies, 323
- spines, 247
- spirit, 329
- spokes
  - bent, 109
- spring festival, 103
- sprouts, 95
- staff-bearer, 117
- stars, 105, 181
- starvation, 143
- statecraft, 307
- Stein, 22, 353
- Sternbach, 22, 23
- stiff, 117
- stock, 299
- stomach-ocean, 157
- stones, 331
- stooges, 299, 372
- store-house, 299
- stories, 135
- story-tellers, 127
- straw, 143, 147
- street-gurus, 277
- street-peddlers, 287
- strength, 331
- student, 321
- stupidity, 235
- subject, 335
- substrata
  - seven bodily, 225
- subtle body, 372
- sun, 97, 99, 101, 135, 183, 263, 346, 361, 369
- superintendent of weights and

## INDEX

measures, 365  
swan, 151  
swindler-cats, 99  
swindlers, 105  
sword, 358  
sword-blade, 279  
syllogistic, 321  
taciturnity, 229  
tail, 339  
tailfeathers, 239  
talent, 317  
tales, 135, 171  
tangle-weed, 165  
Tantrin soldiers, 360  
*tarka*, 24  
task, 49  
taxation, 365  
teacher  
    dimwitted, 321  
teaching, 321, 337  
teeth, 105, 123, 219, 239  
    chattering, 111  
*Tejonidhi*, 362, 373  
temples, 173  
termite-hill, 351  
text, 321  
Theophrastus, 24  
thief, 135, 181, 185, 203, 247, 279,  
    291, 293  
thieves, 93, 269, 279, 329, 331  
thorn, 367  
threat, 371  
thumb-nail, 279  
thunderbolt, 49, 141, 237  
time, 329  
titans, 143  
title-pages, 299  
tongues, 327, 358  
tortoise  
    smugness peculiar to, 109  
torture, 143, 157  
touch-stone, 265, 259  
toys, 329  
tradition, 337  
tragedy, 185, 371  
trance, 119, 327  
tranquility, 151  
translator, 21  
transmigration, 199, 235, 305  
trap, 251  
    concealed, 107  
travel expenses  
    fiddling of, 215  
treasure-vats, 297  
treasurer, 293, 335  
treasury, 97, 197, 245, 370  
treasury-wells, 249  
treatment, 325  
tree, 127, 129, 153, 169, 185, 347,  
    348, 352  
birch, 361  
cosmic, 362  
fruit-bearing, 313  
hollow, 311  
of intoxication, 229, 363  
of sancimoniousness, 109  
wish-granting, 201  
trembling, 372  
troops, 245  
truth, 321  
*Tulasī*, 374  
tunnels, 267  
*turagalakṣaṇa*, 24

## THE THREE SATIRES

tusks, 163  
 Twilight, 101  
 Ujjáyini, 217  
 unconscious, 101  
 unguents, 313  
 universal emperor, 95  
*upalakṣaṇa*, 343  
 urine, 237  
*Urvaśī*, 373  
 Vachas-pati (*Vācaspati*), 323  
*Vāgbhaṭa*, 375  
 Váhata (*Vāhaṭa*), 337, 375  
*vaidyaka*, 24  
 Vaishrávana (*Vaiśravaṇa*), 143, 147  
*Vaiśnavas*, 374  
 valour, 203  
*Vāmana*, 352  
 Váruna (*Varuna*), 253, 369  
 Vasíshtha (*Vasiṣṭha*), 121, 350, 351  
 Vásupati (*Vasupati*), 175  
*Vatāpi*, 351  
*Vātsyāyana*, 24  
 Veda, 273, 339, 367  
 veil, 135  
 veins, 267  
 vermillion, 346  
 vessels, 329  
 Vetála (*Vetāla*), 187, 358  
 victory, 321  
 Vidárhma, 197  
     city of, 203  
     king of, 203  
 Víkrama-simha, 197  
 Vilásavati (*Vilāsavati*), 197, 201  
 village, 327  
 village girl, 97  
 villain, 95, 107, 113, 151, 279, 281, 285, 289, 291, 293, 295, 297, 299, 301, 313, 335, 345  
 villain-serpents, 107  
 vine, 185  
 violent tremors, 299  
 virtue, 151, 327  
 Vishákha (*Viśākhā*), 273, 367  
 Vishnu (*Viṣṇu*), 93, 165, 344, 352, 360  
 vishti-kárana (*viṣṭikarana*), 135  
 Vishva-mitra (*Viśvāmitra*), 115, 121, 350, 351  
 visitors, 169  
*Viśvarūpa*, 360  
*Viśvedevas*, 349  
 vital breath, 273, 329  
 vital ligatures, 315  
 vital spark, 155  
*viṣṭi*, 354  
 void  
     bottomless, 105  
 vomit, 21  
 vows  
     severe religious, 285  
 voyeur, 367  
 vulture, 335, 362  
*vyākaraṇa*, 24  
*Vṛnda*, 369  
 war, 267  
 Warder, 24  
 wardrobe, 171  
 water, 279  
     droplets of, 97  
 water-lilies  
     petals of, 97

## INDEX

water-pot, 263  
waybread, 309  
wealth, 97, 105, 323  
wedge-formation, 245  
well, 313  
wheel of circular reasoning, 109  
whisks  
    Yak-tail, 201  
white parasol, 103  
wicked, 339  
widow, 281  
wife, 117, 167, 169, 171, 177, 179,  
    235, 273, 311, 329, 367  
    innocent, 295  
    of Satyavān, 357  
wild geese, 95  
wine, 181, 281  
winter, 261  
wisdom, 97  
    supreme, 99  
wish-fulfilling gem, 107  
wish-granting cow, 327  
witchcraft, 165  
witless, 167  
wives, 145, 333  
women, 165, 325  
    defeat by, 313  
    hearts of, 101  
    pregnant, 295  
world-serpent, 344, 363  
worms, 331  
worry, 325  
would-be heroes, 327  
wraith, 229, 329  
yakshas (*yakṣa*), 313  
yakshi (*yakṣī*), 279

Yama, 349, 354, 361  
yantra, 175  
*Yātudhāni*  
    the hag, 349  
*Yavakṛita*, 371  
yoga, 277  
yogi  
yogic seals, 363  
yogin, 147, 209, 321, 362  
youth, 97  
zodiac, 273  
zombies, 313